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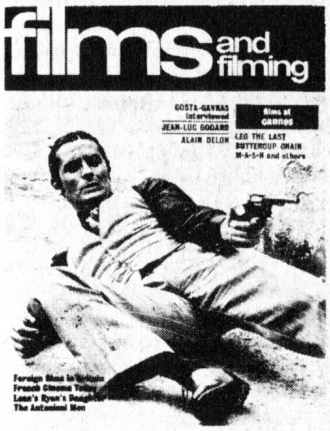

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FEED-BACK

TAKE ONE welcomes communications from its readers, but can rarely accommodate letters over 500 words in length. The editors assume that any letter received (unless otherwise stated) is free for publication.

Recently in *Take One* (Vol.2 No.8), in a good article entitled "Chicago Letter" by Don Klugman, I saw mention of the Kuchar brothers. I would like to suggest that you might consider doing an article on them as I feel they are "overlooked and underrated".

About two months ago George Kuchar made a trip to the west coast and I was introduced to him and five of his films when he screened them at The California College of Arts and Crafts.

Anyone who can grow up so embroiled in the everyday crap of New York City and express it as honestly and hilariously as he does is worth your mention—I hope you agree.

Tony Consolo
Oakland, Cal.

[We do—and are working on it. Meanwhile, see Mike Kuchar's report on his trip to India in Bob Cowan's column Vol. 2, No. 9.—Ed.]

I was very gratified to read in your Volume 2, Number 8, the report of our upcoming Canadian International Amateur Film Festival. However, I must hasten to correct a misconception on someone's part regarding the awards. Unfortunately we do not have cash awards of several hundred dollars apiece in each of several categories. We have the several categories, but the cash award is, I regret, limited to the recipient of the award for the best film of Festival, who will also receive the Canada Trophy. This is to be sponsored this year by Molson Breweries of Canada Limited, whilst of our eight category awards, three are sponsored by GAF (Canada) Ltd., and one by Noranda Mines Limited. These take the form of specially minted silver medallions.

Show dates in Hamilton and Toronto have already been fixed: Hamilton audiences will be able to see the selected films May 7th, 1971, and in Toronto the awards will be presented at one of the two performances on May 13th or 14th. Dates for Montreal and Ottawa still have to be fixed, but we hope to keep your readers fully informed through your good office. We will be issuing full details of the show arrangements as soon as they are available.

Gordon Rose, Director
Cdn. International Amateur Film Festival
P.O.Box 3583, Station "C"
Hamilton, Ontario

Ronald Blumer's letter (Vol.2, No.9) offering an apology to Wanda Gavsie and Zodiak Films for "error in facts" prompts me to write regarding Mr. Blumer's claim that "many distributors treat film societies with a mixture of contempt and irresponsibility. Defective prints, high prices and a simple failure to honour commitments are common occurrences". He goes on to say that "film distributors (with the exception of a few co-operative companies) are parasites on the creative process who bring pitifully small financial benefit and heart breaking agonies to struggling young film makers".

I agree with each of the charges laid (the first of our two years of existence was chaos) and can only function on a long term basis as the General Manager of what I know to be an honest, flexible, progressive distribution company by instilling within the commercial and academic community the knowledge that claiming to be "the single greatest source of film classics in Canada" is more than a jingle to this office.

Never having met Mr. Blumer but being aware of his term with the McGill Film Society, I can suggest that the "mixture of contempt and irresponsibility" was hardly one sided.

Perhaps 1971 and the editorial pages of *Take One* may bring about a degree of mutual respect that could, with communication, grow.

Brian Linehan
General Manager
Janus Film Library
Toronto, Ontario

To my dismay your critics have begun in recent months to wholly endorse several films which hardly merit the indulgent praise lavished on them in your magazine. In particular I'm thinking of **Joe**, **Act of the Heart** and **Adam at Six A.M.**, although my particular concern is the last-named. All three are largely bereft in my opinion of the basic requisites for fiction features; namely a strong sense of place, or 'atmosphere'; disciplined direction and acting; and cogent, plausible scripting. **Adam at Six A.M.**, in particular, falls down in all three aspects. It's an ill-conceived, and even more badly executed movie, which gives us little of the pleasure one could at least derive from more mundane, but competent Hollywood movies of the mainstream production companies (until recently, that is, before the crisis of confidence in the industry which results in such artistically abortive films as the three mentioned above.)

It's surprising that your reviewer of **Adam at Six A.M.** could fail to notice the crude and haphazard manner of the film's final form—its clumsy attempt at depicting diverse cultural milieus, and at convincing us of the hero's incredible flight—which is largely inexplicable to the audience—and his all-too-easy acceptance in a totally new setting (one depicted so shallowly and clichédly that it defies any identification with the protagonist's dilemma and his resolution of such). In comparison **Five Easy Pieces**, surely a modest little movie, but one full of subtlety and finesse when compared with **Adam at Six A.M.**, is a veritable masterpiece, and I'm confident that your reviewer would not endorse that latter judgment! Of course, critics must encourage tiro filmmakers, such as Robert Scheerer, Paul Almond and John Avildsen, but to abandon even the technical, let alone the dramatic tenets of sober, dispassionate criticism is a major disservice to your readers, as well as to the artists involved.

Alex Grant
Ottawa 4, Ontario

classifieds

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NEWS

The American Film Institute has just published its comprehensive **Guide to College Film Courses** 1970-71—over 300 universities and colleges are listed. The pamphlet is available from the American Library Association, 50 East Huron Street, Chicago, Illinois 60611 for $2.50, and is undoubtedly the best investment any serious film student can make.

Alan G. Oddie, responsible for Film Nut News (706 Homewood Avenue, Dayton, Ohio 45406), reports on a **super-low-cost camera** that should be of particular interest to teachers. Imported from (where else?) Hong Kong, it has three lens aperture and focus settings, and makes respectable pictures on 120 film. Price: 80 cents apiece in lots of 12 or more. Order from: Sax Arts & Crafts, 207 N. Milwaukee Street, Milwaukee, Wis. 53202.

The National Wildlife Federation Film Library (245 West 55th Street, New York City 10019) is looking for **motion picture footage on wildlife and conservation** (16mm) in order to advance their plans for an extensive educational film program for television and the classrooms. Filmmakers are encouraged to donate footage as a tax-deductible contribution, but leasing or purchase can be negotiated.

Marie Menken, 61, artist and underground film pioneer, died December 29th in Brooklyn after a short illness. Four days later, her husband **Willard Maas**, 64, died of a heart attack. In addition to making several non-commercial films on their own, they had collaborated on a number, beginning with **Geography of the Body** in 1943 and continuing through **Narcissus**. Miss Menken had supported her film activities by working as a cable editor for *Time* and *Life*; her husband had published two books of poetry and taught at a number of universities.

Victor Margolin draws our attention to the fact that copies of "World of Children" a guide to the most recent and outstand-

ing **films for, by, and about children,** prepared for the 1970 White House Conference on Children, is now available from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 at a price of 40 cents.

FESTIVALS & COMPETITIONS

The University Film Association announces Competition for **six scholarships** for regularly-enrolled students in U.S. colleges and universities. The purpose of these scholarships (which range from $1000 to $500 in value) is to encourage students in the pursuit of careers in film production, writing, teaching, history, aesthetics, or criticism. Applicants will be judged primarily on the basis of work they submit, either in the form of 16mm film or written material. All entries must be postmarked on or before June 30, 1971. Preliminary judging will occur in July, and the final judging in August. The winners will be announced during the 25th Annual Conference of the University Film Association at Madison, Wisconsin, August 15-21, 1971. Application forms should be obtained before May 1, 1971, from:
Professor Howard Suber,
Scholarship Chairman,
University Film Association,
925 North La Brea Avenue,
Los Angeles, California 90038.

The second annual **Sinking Creek Film Celebration** has been scheduled for April 29-May 1. There are four categories for entry: (1) Films by young filmmakers (up to high school); (2) Films by college filmmakers; (3) Films by non-professional or independent filmmakers for a general audience; and (4) Films which will appeal to the educable mentally retarded. Deadline is April 12th. Write: Mrs. Jesse Musich, Film Registrar, Sinking Creek Film Celebration, Parkwood Circle, Greenville, Tennessee 37743.

The Tenth Annual **Independent Film-Makers Festival** (the oldest independent film-makers festival in the US) is to be held April 16, 17 and 18 at California's Foothill College. Films must be 16mm, must have been completed between January 1970 and March 1971, and must be accompanied by a $3 entry fee. Films longer than 20 minutes in duration are discouraged (though not prohibited). For full information and entry forms write: Tenth Annual Independent Film-Makers Festival, Foothill College, 12345 El Monte, Los Altos Hills, California 94022. Cash awards total $3000.

The **Atlanta International Film Festival** is to be expanded this year to eight days —June 19th through June 26th, and will, once again, be open to feature films, experimental and student films, and video tapes from around the world (37 countries were represented last year). There are no entry fees for student-made films, and the Festival pays return postage and insurance. Closing date for entries is April 15th. Entries and enquiries should be directed to: J. Hunter Todd, Executive Director, Atlanta International Film Festival, Drawer 13258K, Atlanta, Ga. 30324.

The Third Annual **Metropolitan Area Film Festival**—open to 9th to 12th grade students in Virginia, Maryland, and the District of Columbia—will be held May 6th and 7th. Deadline for entry is April 20th. Contact: Mrs. Williams, Washington-Lee High School, 1300 North Quincy Street, Arlington, Va. 22201.

CONFERENCES & COURSES

The Annual Meeting of the **Association for Educational Communications and Technology** (formerly DAVI) will be held at the Civic Center and Ben Franklin Hotel in Philadelphia, March 21-26.

A six-week **graduate-level film seminar** will be conducted by the Temple University School of Communications and Theater in London, England, from July 5th through August 13th. Conducted in association with the British Film Institute, the seminar will be led by Temple University's Raymond Fielding and by Kenneth Adam, former head of the BBC's television service. The seminar (limited to 17 graduate students) will feature distinguished British film directors, writers actors, etc. and will include field trips to studios, archives and the like. Enrollment fee is $395. Contact: Dr. Raymond Fielding, School of Communications and Theatre, Temple University, Philadelphia, Pa. 19122.

The Ontario Film Association has announced that it will sponsor its second annual **Film Showcase** March 31st through April 4th, to provide an opportunity for film educators and librarians

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Manitou-wabing Camp of Fine Arts, Parry Sound, Ontario, is a specialized Canadian summer camp for talented U.S. and Canadian students 12-17 years old. The Film Department is headed by Rick Hancox, former N.Y.U. graduate film student, now completing a Master of Fine Arts in Film at Ohio University. As part of its recent expansion, the Film Department is offering 12 full and partial tuition scholarships to any student in the U.S. or Canada who can meet the entry qualifications and demonstrate exceptional film talent. Tuition scholarships range in value from $200 to $800. All entries must be made on official scholarship application forms and post-marked not later than April 25th. Notification of award is made early in May. Applications and further information can be obtained by writing:
Film Awards Program,
Manitou-wabing Camp of Fine Arts,
821 Eglinton Avenue West,
Toronto 349, Ontario.

The ADAM AT 6A.M. dossier

Through late December and early January, the following three items of correspondence crossed our cluttered desk. We thought our readers—particularly the filmmakers among them—might be interested.

December 22, 1970

Dear Mr. Lebensold,

Thanks very much for sending along your recent copy of *Take One* in which you printed our letter to Susan Rice (Vol. 2, No. 8).

As we have said, the very good review in *Take One* meant a great deal to us. Happily, similar fine reviews by Judith Crist, Gene Shalit, Archer Winsten, William Wolf and others have made **Adam at Six A.M.** a proud effort.

Unfortunately, Cinema Center Films and National General, who released the film, never believed in it and as a result we have had a terrible time with the release and promotion of the picture. The company would hardly spend any money to publicize the product in New York or Los Angeles nor did they take any care in regard to the theatres in which the film was booked. Therefore, we have ended up with a good film that hardly anyone has seen.

We are sad because we are powerless to do anything with regard to how the picture was handled. However, what is even sadder to us is that just about nobody at the studio cares what has happened to **Adam at Six A.M.**...

Sincerely,

Rick Rosenberg
Robert W. Christiansen
Chris-Rose Productions
North Hollywood, Calif.

13 January 1971

Gordon Stulberg, President,
Cinema Center Films,
4024 Radford Avenue,
North Hollywood, Calif. 91604

Dear Mr. Stulberg:

A few days ago, we received the enclosed [above] letter-to-the-editor from the producers of **Adam at Six A.M.** which we intend to print in the next up-coming issue of our film magazine.

Before doing that, though, I thought I should give you, or someone on your staff, the opportunity to reply to some of the charges levelled against your firm...

Yours truly,

Peter Lebensold
Editor & Publisher

Take One Magazine
Montreal, Canada

January 19, 1971

Dear Mr. Lebensold,

We just had a meeting with Gordon Stulberg and discussed the letters that have passed between us regarding **Adam at Six A.M.**

Mr. Stulberg suggested we answer your letter to him since were were all in agreement that we had, unfortunately, neglected to fill you in on all the facts in regard to this matter.

Mr. Stulberg pointed out that Cinema Center Films and National General spent a lot of money opening our film in the mid-west and that we had certainly favoured opening the picture in that area since we believed it would do well at the boxoffice there.

Aside from the advertising campaign, which we objected to, the opening was handled very well. However, we opened in approximately two hundred theatres in the mid-west and did poor business in almost every situation. **Adam** was immediately labeled "a dog".

We all tried to guess why the film had failed in these situations. Mr. Stulberg points out that all boxoffice revenue was off about forty-four percent during that period and ours was but one picture among many to be hurt. Furthermore, we opened in the middle of September during the premiere week of the new television season and had to compete against first showings of **The Dirty Dozen** and **The Cincinnati Kid** on television. Also, school was just beginning and we felt that this was not to our advantage either.

As a result of these initial bookings, and a few that followed, the company decided not to spend a great deal of money to open the picture in New York or Los Angeles which we were requesting as we believed that since our reviews had been good we had a chance to recover in these major cities.

Mr. Stulberg said that if the picture had displayed any strength in one of its situations, he would have acted differently with regard to our budget for opening the film in New York and Los Angeles. Although he personally liked the film, he attributed its failure at the boxoffice mainly due to a lack of a strong word of mouth and the presence of a magnetic star.

Our displeasure with certain aspects of how the picture was handled should have been pinpointed for you. For example, we had objected to all the advertising and material on the picture and these objections were largely ignored until Mr. Stulberg came to our aid. However, only one ad was changed for the Kansas City premiere date.

We later found out that most of the theatres where the film played were huge barns. In St. Louis it was booked into three theatres, one of which seated over three thousand people. In Denver the house held around two thousand seats and in Dallas we were in a theatre where **Space Odyssey** had played. In San Francisco the picture opened in three houses on a double bill.

Our unhappiness was further heightened when we read in *Variety* that the picture opened in Baltimore with no advance promotion.

Since **Adam at Six A.M.** did not have a star to help sell it, we felt, after the initial dates, that the picture should be handled like **Joe** or **Five Easy Pieces**. Again Gordon Stulberg came to our aid when we requested a special publicity man be put on the picture for the New York and Los Angeles dates.

A publicist was hired, but because of budget limitations and the inability to set a firm date for either opening, his efforts were not as effective as they might have been had he had more to work with.

We asked that the film be booked in Los Angeles and New York before or around Thanksgiving. We finally ended up with two and three week limited runs which started and ended right before Christmas. It is a dismal time to try and do business.

Although we received very good reviews in both cities, we understand that National General is still having trouble booking the film.

It is our belief that if the company had spent more money for the New York and Los Angeles openings and had opened the picture earlier we would have had a better chance.

We thank you for your interest and should you have any additional questions, please get in touch with us.

Sincerely,

Rick Rosenberg
Bob Christiansen
Chris-Rose Productions
North Hollywood, Calif.

cc: Mr. Gordon Stulberg

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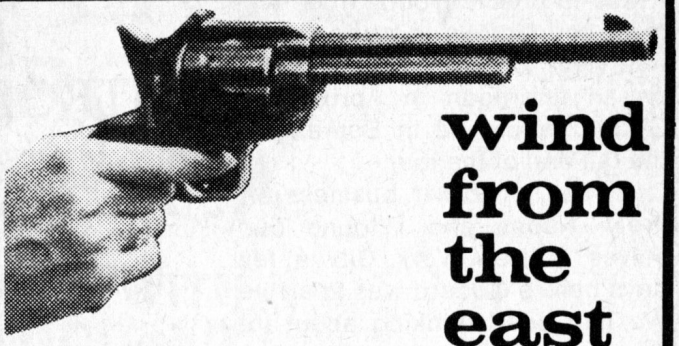

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DZIGA VERTOV: AN INTRODUCTION

by MICHAEL GOODWIN

In March, 1970, we heard that Jean-Luc Godard was coming to the United States for a brief lecture tour. We were very anxious to speak to him, and called Grove Press to check it out. Grove was most cooperative in arranging an interview for us, and we settled on an afternoon in April, when Godard would be in Berkeley at the tail end of the tour.

Then, on other business entirely, Naomi and I found ourselves in New York City a few days before Godard was to arrive. We had been thinking about the interview, and had decided that it would take at least an afternoon just to get it started; we needed more time for the major piece we had in mind. So we called Kent Carroll at Grove again, told him we were in town, and asked if it would be possible to see Godard when he got in. We explained that, if he would let us, we wanted to follow him around with a tape recorder for a few days. Kent said it was cool with him, but Godard had been known to be "difficult" with reporters, and it would have to be cleared with him first. We were happy to let it go at that.

A few days later, we called Kent to see how things were progressing. He told us that Godard had arrived, was up at the Leacock - Pennebaker studio, didn't want to see us, but he (Kent) would keep working on it. I said OK, hung up, and whipped uptown to try sneaking into Pennebaker's. I got as far as the receptionist, who was friendly but very firm. I probably would have done better speaking directly to Penny--whom we've since come to know as a very in-front gentleman--but at the time we didn't know him, and didn't try. Instead, I went downstairs and called Kent again. "Godard will see you," he told me. "He hasn't agreed to the interview, but at least he's willing to talk to you. How fast can you get up to Penny's?" I told him I was just across the street, and it would take me about 45 seconds.

I was directed down a corridor and into a small editing room. Godard and Gorin were sitting in front of an editing table, looking at footage from **One A.M.** and smoking funny French cigarettes. They nodded to me, and went back to the film. When the reel ran out a few minutes later, we moved down the hall to another room. I laid out our proposal as well as I could (which wasn't very well--I was pretty nervous), and Godard said no.

He seemed preoccupied, and spoke so softly that it was hard to make out what he was saying. I explained that we weren't into a superstar personality trip, but wanted to explore his ideology, cinematic and political, in more depth than an afternoon would allow. He thought that was OK, but didn't want us recording his conversations indiscriminately. "You will ask questions and we will answer" he said. "That is sufficient, and we can do this in Berkeley." We went around a few more times. I turned on the tape recorder. Godard told me to turn it off. I turned it off. Finally, they agreed to meet us for dinner and I got out before they could change their minds.

Dinner was rough. We went to a German restaurant near their hotel in Greenwich Village, and I ate Wienerschnitzel with one hand while I held the microphone with the other. It was a good session, I suppose (it's the first session in the interview as edited), but we spent a lot of it feeling each other out. When it was over, we agreed to meet again in Berkeley, and Naomi and I split.

The next morning, Kent called me. "Can you go up to Penny's? Jean-Luc wants to see you." An hour later, Godard and Gorin were explaining to me that they had reconsidered their objections to an extended interview, and would do a few more sessions with us before they left on the tour. "After all," said Godard, "we are here to speak with people, and if the people are, more or less, friends...." In all, we did three sessions in New York.

We met them again in Berkeley, a week later, and spent most of two days with them. Tom Luddy was there, which helped a lot, as he and Godard are friends; we were able to keep tape running most of the time.

By the time Godard and Gorin had left, we found ourselves with nearly fifteen hours of tape; we decided that the only valid way to deal with the mass of material was to edit and organize it collectively. Consequently, I transcribed most of the tapes word-for-word, and then Naomi, Tom and I went over the transcriptions. Once we had agreed on the material to be retained, Naomi and I edited for syntax and occasionally incorrect choice of words. When that was done, all three of us went over the interview again, comparing the edited version with the original transcription to make sure, in those cases where we had made changes, that we had retained Godard and Gorin's exact meaning.

At this point, Greil Marcus read the manuscript and suggested that we include some analytical and connecting material, which we did. Greil also took part in a number of lengthy discussions of the piece, and we would like to take this opportunity to express our gratitude for his various comments and editorial suggestions.

THE DZIGA VERTOV FILM GROUP IN AMERICA

AN INTERVIEW WITH JEAN-LUC GODARD and JEAN-PIERRE GORIN

Michael Goodwin
Tom Luddy
Naomi Wise

A film can be an objet d'art which presents an aesthetic and/or informative parallel with the world, or it can be a tool with which to alter that world. Godard's thrust as a film maker began to be increasingly in the direction of film as a tool.

GORIN: It's a dead corpse
What is?

This is the story of the state of a revolution, the failure of a film (*One American Movie*), and the death and transfiguration of Jean-Luc Godard.

Following the May-June events of 1968, Godard gave up on the Big Time Avant-Garde and began making films collectively with a small group of French militants as the Dziga Vertov film group. In April, 1970, Jean-Pierre Gorin, a 27-year-old member of that group, arrived in America with Godard to make a ten-day tour of college campuses with a film called *British Sounds*. The tactical reason for making the tour was financial—Grove Press, the distributor, had agreed to split the proceeds of such a tour with the Dziga Vertov group—but a secondary purpose was to look at the rushes of *One American Movie (One A.M.)* which Godard had shot over a year before.

The film had been an attempt to deal with the "New American Revolution," and was structured around a series of interviews with SDS founder Tom Hayden, Eldridge Cleaver, a Wall Street executive and the Jefferson Airplane among others. The film was only partially completed when Godard grew dissatisfied with it and returned to Paris. D.A. Pennebaker (who produced, and did most of the photography) assembled the rushes and titled them *One P.M.* (for *One Parallel Movie*, or maybe *One Pennebaker Movie*) to contrast with Godard's *One A.M.* Pennebaker's version had only been shown once, in Berkeley; Godard's version had never been shown at all.

The first session with Godard and Gorin took place in New York City in April, 1970, while three astronauts were circling back around the moon with their air running out.

GORIN: It's a dead corpse.

What is?
GORIN: *One A.M.*

Really? I saw Pennebaker's version and I thought it was fine. I liked it.
GODARD: We think it's of no interest. It's of no interest to see Cleaver speaking like that. He would not be glad to see it. It has nothing to do with what he's doing, just to see candid

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Michael Goodwin rides a motorcycle and only admits to being a writer (Rolling Stone, etc.) when pressed hard. (He is a founding father and intermedia editor of Flash.)

Naomi Wise, on the other hand, freely admits that she has written for Rolling Stone, The Good Times, and Confidential, among other prestigious journals. Michael and Naomi are both regular contributors to Take One.

Tom Luddy is program director of the Surf-Interplayers cinema in San Francisco, and formerly held the same position for the Telegraph Repertory Cinema in Berkeley. He also works in other areas of alternate film exhibition, distribution and production in the Bay area.

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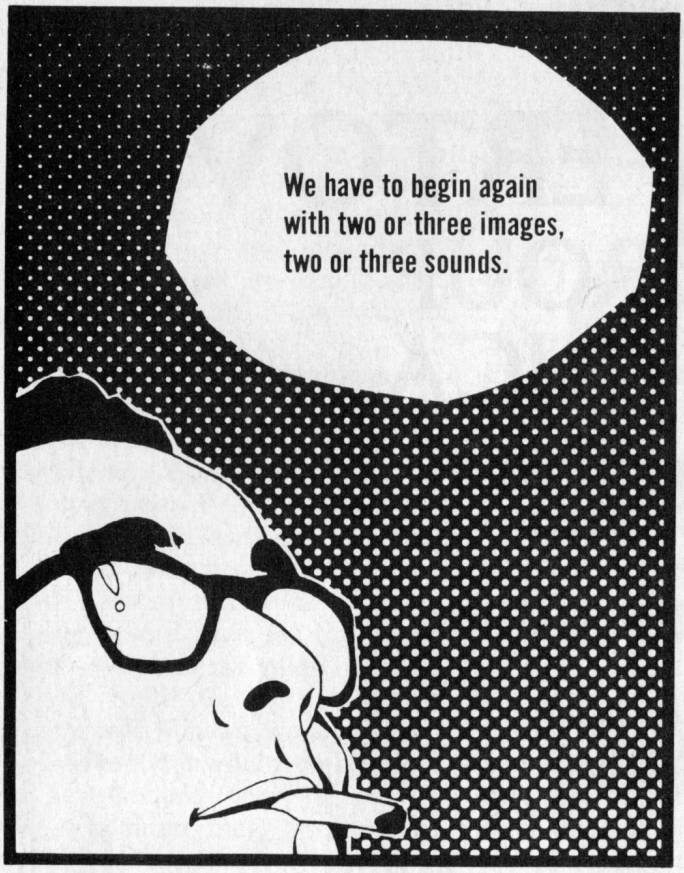

things—it has to be placed in the right way in the movement here, which was not done in that film.

Is the film flawed in concept, from when you originally made it?
GORIN: The principle was all wrong. We tried to produce some fiction out of a certain kind of reality, but the problem was the reality itself. You can't do it like that.

I'm not sure I understand why you call it fiction, because they were real people, talking about what they were involved with then. It was non-fiction at the time it was made.
GORIN: The way it was made was not non-fiction, it was fiction.
GODARD: Cleaver talked to us only because he knew at the time that we were sympathizers. He needed money, so he accepted only for the money. And he was right to do so. Hayden accepted because he thought we could place the film in the right context, but we couldn't. It would be treacherous to him to try to make something out of the film when there was nothing —just to take the few things he said to us out of friendship.

At 39, Jean-Luc Godard is clearly one of the ranking members of the cinematic pantheon. This has to do partly with technical matters (such as the skill and effectiveness with which image and sound are employed to create an object called a motion picture), but has also to do with the underlying themes of his life and work. Godard is a philosopher /essayist (in the tradition of Sartre, we suppose, although Godard would not appreciate the comparison), who uses film as the medium with which to express his developing ideas about the universe and man's place in it.

His early films dealt brilliantly with such matters as the existential absurdity of the world he saw around him. *Les Carabiniers*, for instance (his fifth feature-length film, made in 1962), although ostensibly dealing with war—a subject which, as the physical objectification of imperialism, is still at the heart of his work—is less an analysis of the causes of war than a dadaist comedy based on Jarry's "Ubu Roi." But as he worked, Godard grew steadily more political. Beginning with *Pierrot Le Fou*, in which a short, bitter sketch about the Vietnam War was included, Godard promised that such a sequence would be put into every film he made until the United States got out of Vietnam.

At the same time as this process of politicization began, Godard was growing increasingly dissatisfied with the effectiveness of his films as political acts. A film can be an *objet d'art* which presents an aesthetic and/or informative parallel with the world, or it can be a tool with which to alter that world. Godard's thrust as a film maker began to be increasingly in the direction of film as a tool.

Necessarily, perhaps, his politics changed, too; an interest in Maoism (or Marxist-Leninism) began to appear in his films, becoming clearly visible for the first time in *La Chinoise*. Still, although he had begun to adopt a Maoist method of thinking, his method of working was essentially unchanged. He was making political films, but he was not (to use his words) making political films *politically*. It was at this juncture that he met Jean-Pierre Gorin, and the idea that was to become the Dziga Vertov group was developed.

Godard and Gorin have established priorities, and film-as-art is low on the list. (See *La Chinoise* which, although pre-Dziga Vertov, contains a significant forerunner of things to come: the blackboard sequence in which the names of famous writers are listed, and then erased, leaving only Brecht.) Godard has made conflicting statements as to whether he will ever return to making fictional films, but there is no question that, for the moment, he considers the highest priority to be the Revolution. He and Gorin are impatient with discussions of cinema—they are far more interested in talking about the Black Panther Party, or the logistics of al-Fateh's struggle in Jordan. (Al-Fateh, the Viet Cong of the Palestinian liberation movement, is of particular interest to Godard and Gorin, as they are currently making a film on and with it. Godard accurately predicted—several months before it happened—that Fateh's growing political awareness would result in taking an anti-Hussein position in addition to its anti-Zionist stance.)

Godard is particularly unwilling to discuss his older films, or his previous life as a "famous film maker." He feels that he has made a complete break with his past career, and resents the fact that he is still considered, by some, to be a cinematic superstar. When we first approached him for a long interview, his response was simple: "No, we don't think there is any point in this. Our personal lives are of no interest." There was a strong feeling of mistrust—Godard has always been impatient with the media, especially those aspects of the media he considers to be reactionary, bourgeois or fascist (words he uses interchangeably, for the most part). It was only after he decided that our interest was as much political as cinematic that he finally agreed.

How many people are in the Dziga Vertov group, and who are they?
GORIN: For the moment, two—but we are not even sure. There is a left wing and a right wing. Sometimes he is the left and I am the right, sometimes I am the left and he is the right. It's a question of practice.

How is working with a group different from what you did before?
GODARD: It's an attempt to smash the usual dictatorship of the director. To try to have other people be in the movie on a little more equal basis than just as technicians or slaves. To try to make no hierarchy.

I saw British Sounds, *which is now called* See You At Mao, *and it seemed to flow directly out of all the other films you have made. If I hadn't known that it was made collectively, I would have said, "Ah, another Godard movie." How is the film different from the way it would have been if you did it yourself?*
GODARD: Just because instead of giving all the ideas, I gave only half of them or a third of them. And I could never have given this third if other people had not given the other two

LE GAI SAVOIR

Le Gai Savoir is an attempt to present isolated, uninterpreted, fragmented images and sounds as a discourse on semantic and political phenomena. On the basis of that description, **Le Gai Savoir** is a movie I would most definitely want to miss. There is a knee-jerk response among cinéastes to Godard's films, a tendency to judge the *oeuvre* rather than its instances, and the sum of it is if you don't like Godard, all of him, you are a cretin. So you can imagine my delight at enjoying this film. Even as I watched it I kept noting, to my own surprise, that I was not bored....puzzled, perhaps, but not in pain.

Commissioned by French television, **Le Gai Savoir** (a rather ironic title) is ostensibly Godard's modern rendering of Jean-Jacques Rousseau's "Emile." The major and only characters in the film, Emile Rousseau (Jean-Pierre Léaud) and Patricia Lumumba (Juliette Bertho) come to it without a past, without the usual psychological and environmental accoutrements that delineate character. Nor are they defined on the basis of their relationship to one another. As in **La Chinoise**, Godard attempts to structure character through ideology. He does away with the bourgeois trappings of plot, conventional score, even setting. Léaud and Bertho appear in a totally black studio that seems to hover between something of a dwelling in which they meet to watch "slogan" television and/or a studio in which they themselves are subjects of the t.v. show. The only departures from this atmosphere are occasional sidetrips onto the streets of Paris to show us "the masses" that Bertho and Léaud are forever referring to emotionlessly, and glimpses of pop images and written varia....the endless words in concrete form that have come to characterize this transitional middle period in Godard's work. (This is submitted with the knowledge that ensuing films may make this film representative of the transitional early period of Godard's work.)

It strikes me that watching a Godard film presents each viewer with the English equivalent of translating Joyce into French. **Le Gai Savoir** features a remarkably inventive soundtrack — one that mixes spoken dialogue with television narrative, computer utterances and electronic interference; devices that represent a media-ized, institution-ridden bourgeois consciousness. The multiple meanings suggested by Godard's frenetic mixing diverse images with all manner of sound/word are diluted by the necessity of reading subtitles—and only the spoken dialogue is translated. The graffiti that Godard superimposes on pop images, the puns that he works on the sound track and through the structure of narrative, dialogue and image, and his word play in French are all but lost to English-speaking audiences. One must read when one should look. As a result, there is a tendency to confuse "subtleties" with "subtitles", to add a dimension on the basis of what we have missed. I think this is a factor that not only limits Godard's potential audience, but intensifies the difficulty of criticism as well.

Rousseau prefaces "Emile" with this statement: "This collection of reflections and observations, without order and almost without coherence, was begun to please a good mother who knows how to think." Godard might just as well have used the same preface. Like many of his other films, **Le Gai Savoir** requires a foreknowledge, at least a passing familiarity with Marxism, The Little Red Book, Theatre Zero, Artaud, Brecht, Bertrand Russell, Cohn-Bendit, the French CP. Godard's literary precursor is the father of Romanticism—a movement which reacted to the authority of reason and tradition. Stylistically, Romanticism was a lyrical reaction to the discipline and containment of classicism. Like his Romantic precursors, Godard pursues "les images et les sons qui sont libres." He suggests that in studying images, we will find their implicit "methods". Significantly, at the end of the film, Léaud volunteers that all he has learned in this discourse on education is a single nonsense word "misotodiman" — which Bertho miraculously interprets as a combination of method and sentiment to define images and sound. And that, of course, is exactly what we have been watching — Godard's personal documentary of the future; his rejection of cant and feeling in relation to presumably "objective" material; the translation of abstract ideas (words and the tyranny of language) into rapid, ephemeral and subjective concrete forms (images). I think the overwhelming sentiment that Godard suggests through his method here is the hopelessness of a significant popular art. At the conclusion of the film, Léaud and Bertho assume their "real" identities and discuss (with some irony) the commercial projects they are each about to undertake. Léaud is beginning a film with Skolimowski (**Le Depart**) and Bertho is about to do some television. Bertho complains that they have not covered all the things they set out to discuss in **Le Gai Savoir.** Léaud counters that other filmmakers—Straub, Rocha, Skolimowski, Bertolucci — will cover the points that they have failed to touch on. Bertho asks who these films are for and Léaud replies, "The masses." There is something comic and elegiac about this exchange, and it evinces that quality of revolutionary self-criticism that Godard proselytizes and practices in his films. The masses are exactly the people who will never see Godard's films nor, in all likelihood, the work of filmmakers less radical than himself who are named as purveyors of revolutionary abstractions. This casual exchange between Godard's "protagonists" is an indication of the direction Godard was to take in films to follow — **Sympathy for the Devil**, **See You at Mao, Pravda** and **Wind From the East.** The ideology verbalized in **Le Gai Savoir** is described as a film that has not yet been made. It is at once autocriticism and a critique of traditional cinema; an attempt to subvert the classical literary elements and bourgeois content of film. Godard's political obsession and mistrust of words have led him to a body of work that is stylized, identifiable but unpredictable. His consciousness is the unifying structural element in his films, and his method has been one of raising doubts rather than framing certainties. Godard's tendency, up to and including **Le Gai Savoir**, has been a combination of high and dry revolutionary statement (stressed primarily through direct address and sloganeering) and affectionate criticism (through ironic juxtaposition and satirization of youthful, mechanical Marxist disciples). It is difficult to regard his most recent works as anything more than recondite codicils to the progress of politics and film, rather than masterly attempts to entertain as they edify. **Le Gai Savoir** is something much more than a slide and polemics presentation. Though I find it somewhat less compelling in texture and color than the films on which Coutard served as cameraman, it is still a visual "original" and exciting to watch. Finally, it is the last of Godard's films that I found illuminating rather than preachy; one that is inspired, at turns, by whimsey rather than bitterness and invective.

Susan Rice

Juliette Bertho

thirds. It was done by discussions involving two or three people. There were more discussions with the workers involved in it, and with the girl who wrote the speech about women.

I was very impressed with the simplicity of British Sounds. *Some people felt that your recent films were so complex that the form was getting in the way of the dialectic.*
GORIN: The problem is that this simplicity can only be seen in the technical aspects, not the political aspects. You can say that the editing was simple, the way we shot was simple, the cost was very low. But if you go further and ask yourself if this simplicity is a real political simplicity, you'll see that the film is far too complex. It is not successful on a political level, and that is why we have been making steps forward since then.
GODARD: It's not a success because, after seeing it, you know nothing more than you already knew about England. The picture offers no possibility for real discussion about the real situation.
GORIN: It's not a dialectical film at all. It's just a description.
GODARD: Maybe it's better than *One Plus One*, where we didn't even reach that point, but—

Is Pravda *more successful?*
GODARD: A little more, but not really. It's too ambitious for its possibilities. It's interesting, but no more than that.

Are you completely satisfied with any of the films you've made in the last year or two?
GODARD: We have been able to deal with the liberation movement in Palestine, which is like the Black Panther movement here. It is a real movement and we were able to speak of it more accurately than we could have two years ago.

If you're not satisfied with British Sounds, *why are you taking it around the country and showing it?*
GODARD: We are satisfied with *British Sounds*, but we have to analyse what kind of satisfaction we have, and not take it for more than it is worth.
GORIN: These are two steps in a general movement, so we don't look at the films we've made as films, but as part of a movement. A real critique of the film would deal with the contradictions in it. No movie critic has ever done that. Only we can do it, and that's what we call "self-criticism," which is a very important part of a revolutionary movement.

Many people were confused by One Plus One. *Maybe that's because we saw Quarrier's version,* Sympathy For The Devil, *first.*
GODARD: There's not much difference I think, except for the ending.

The title was changed too, and that's important.
GODARD: Yes, but not really.

A lot of people who came out of the film were really pissed off. "That's terrible, terrible! It's all garbage, it has nothing to do with the revolution!"
GODARD: Well, it's true that the movie has nothing to do with the revolution, but neither do those people.

Your films were never exactly crowd-pleasers here, and now I imagine they're going to be drawing even smaller audiences. Is there any way you can maintain even a semblance of economic, uh—
GODARD: Grove Press, for example, has given us $6,000 for *Pravda*. This is the right price, because it's reasonable that in two or three years Grove Press will be able to get eight or nine thousand dollars. But not much more, I think. So we have to manage to make pictures for that price—which is right too, because that is the right price for that kind of picture. We think that pictures are too rich—not only that they cost too much, but they have too many images, too many sounds. We have to begin again with two or three images, two or three sounds, and this doesn't cost more than a few thousand dollars. It costs a lot of time to build these movies, and it is for this time that we ask at least four, five or six thousand dollars. To pay a reasonable salary for people to live on during the five or six months it takes to make a film, not for the pictures themselves, which cost very little and should not cost more.

I was told that you were working on a road-building crew in France for a while.
GORIN: It was a dam.
GODARD: Yeah, but that was—
GORIN: When he was a baby.
GODARD: —sixty years ago. Why should you be interested in *me*? I'm nothing more than you, and you are nothing more than I am. Forget it.

How many people worked on British Sounds?
GODARD: Two people.

You and Jean-Pierre?
GODARD: No, another. On Pravda we were three people, and I finished it alone. But even if I was alone, my loneliness was very different from the loneliness when I made *Weekend* or *Pierrot Le Fou or Breathless*. Because I felt more related to political events and mass events and students' struggle, I was not really alone. It was really very different.

Something I wanted to tell you, that I don't know if you are aware of or not: La Chinoise *opened in New York a day or two before the student take-over at Columbia, and I always felt that there was a very clear cause-and-effect relationship between—*
GODARD: I know. I know.
GORIN: Don't tell him that. He has been noting—putting in a notebook—every student insurrection just after a showing of *La Chinoise*, and coming to me and saying, "Look! You see, it works!"

Of course there were only about twenty-five people in the theater that night—it was opening night.
GORIN: All the right ones.

Do you see your job, for the moment, as gathering energy, gathering people into a unified organization, or working out your own political ideology?
GORIN: The problem in France, as here, is organization. In our attempt to work politically at this time by making movies, we are trying to solve the problem of organization by organizing ourselves in a certain way. It begins with small, practical things like paying everyone equally, in order to end the hierarchy of the director, the editor, the sound man. We can break the hierarchy by having everyone discuss politically the shots which are going to be made. That doesn't mean that there is not a certain leadership assumed by someone in the group at a given moment on each specific film. But the important thing is that the one who is the leader at the moment is the one who has contributed the thesis which is being discussed and transformed.

If you are going to work from within a revolutionary struggle, to make a film that will embody it as well as show it, the people in that struggle have to know you, who you are.
GORIN: They can't know you if you don't show them the political work you are doing. If you just come up and say, "Well, I am filming the revolutionary movement," they say, "He is of good will." But if you show them that you will not speak *on* the revolution, but *for* the revolution, that solves everything.

The movement here seems to be fragmenting. Is this true in France as well?
GODARD: More than fragmenting.

What can we do about it?
GODARD: Think about it, and work. Brecht said, "Thinking comes after defeat and before action."

Do you still feel as strongly about Brecht as you did when you made La Chinoise?
GODARD: I begin to understand what he says. Since very often he says it in a funny way, in an easier way than other writers, it is a way to better understand the writings of others like Lenin

or Mao. Brecht is more concerned about being understood.

Are you concerned with that too? Being understood?
GODARD: Yes, but it's equally important for me to understand too.

As I said, many people couldn't understand One Plus One.
GODARD: What they think they don't understand, they understand perfectly well; they don't think it *has* to be understood. In the Rolling Stones' record there are, let's say, 10,000 words. In the film there were only ten, but the same ten were said twenty times. So it's really a very understandable film. But there *are* a lot of things in the movie that are not understandable, and the picture can be faulted for that because it was dealing with things in an absolutely unclear way.
GORIN: If we continue making films we will continue making mistakes.
GODARD: Up to now—since shortly after the Bolshevik Revolution—most movie makers have been assuming that they know how to make movies. Just like a bad writer doesn't ask himself if he's really capable of writing a novel—he thinks he knows. If movie makers were building airplanes, there would be an accident every time one took off. But in the movies, these accidents are called Oscars.

In One Plus One *there is that line about, "The only way to be a revolutionary intellectual is to stop being an intellectual."*
GORIN: That's an almost reactionary line. Condemned. Condemned.
GODARD: At least it was said by an intellectual.
GORIN: We'll transform it: "The only way to be a revolutionary intellectual is to be a revolutionary intellectual."
GODARD: Yes, but in some cases we have to see that these people first say, "It is not to be an intellectual," and then say, "It *is* to be a *revolutionary* intellectual." You must make them understand this—but it is only a first step.

The second session of the interview took place at the Leacock-Pennebaker studios, where the Dziga Vertov group had come to lay the corpse of *One A.M.* to rest. Somewhere between the first and second sessions, Jean-Luc and Jean-Pierre seemed to have decided we were to be trusted: in any case, the atmosphere was relaxed and the interview was more of a friendly discussion than the mutual testing it had been the night before.

GORIN: *One American Movie* is still made on the old principle which says, "Go and fetch images, and then try to edit them." The point we are at now is to *build* images—build images as simple as possible so you can build your analysis. And since those images proceed from a political analysis as well as going toward it, you've got a triple principle: you edit before the shooting, during the shooting, and after the shooting. So you have three stages, closely related one to the other, and it's a general movement. The problem is not even to build images, but to build *right* images. That is the way we try to function now.

We've succeeded mainly in one film, the last one to be finished, which is *Struggle In Italy*. We were not involved in the revolutionary movement in Italy, so we decided to make the film mainly in Paris, and then to add a few shots of the Italian situation—very well-chosen, important shots.

Struggle In Italy is a film about the transformation of a girl who, in the beginning, says she is involved in the revolutionary movement and is a Marxist. The film has three parts. During the first part of the film, while she speaks, you discover bit by bit that she isn't really as Marxist as she has said. In various aspects of her life there is a victory of the bourgeois ideology. What we try to explain in the second and third parts is how things have happened. So the whole film is made of reflections of the few images in the first part.
GODARD: In the second part, she realizes that there was something wrong in the first part. She realizes this, and we realize it with her (because we are more-or-less the same kind of people that she is), but she doesn't really know how to find out what has happened. In the third part, from what she has discovered in the second part, she has to go back to the first part and try to really find out what had happened.

The first part is made up of a series of chapters of her life: university, family, home, as a militant—just small glimpses of her life—all separated by sections of black leader. In the beginning of the third part she returns to the same speech she made in the first part, saying, "What we have seen up to now is not my real life. It's only some chapters of my life, and these are not even chapters out of reality—they are just reflections, and wrong reflections."
GORIN: The chapters are announced by a voice, which says only, "Militancy," "Sex," "Family," "Relationship Between Father and Mother," and this voice is the voice of the bourgeois ideology, which separates things.
GODARD: She realizes, little by little, that even when she was saying, "I am a Marxist. I am fighting against ideology," she was speaking in the same voice as her enemy. She is trying to know how she can really fight this voice, and how this voice is working through her life.
GORIN: In the first part, the most striking thing to the person seeing the film is the intrusion of the sections of black leader in the speech of the girl. The second part asks, "Why these black spaces?", "What have they been taking the place of?", "Who organized these black spaces?", "Who put those black spaces in her speech?" Little by little, those black spaces will be replaced by other things, which are the real . . . I know the word in French . . . *rapport de production*. It means the real economical and social pattern which governs ideology, and the way it rules things.
GODARD: The main sentence she repeats throughout the movie is that first Marxist statement, that the social existence of men determines their thoughts. In the second part she gets a new glimpse of the statement, but later on she realizes what it really means.

All this sounds like an expansion of some of the ideas in La Chinoise.
GORIN: On the contrary, it's exactly the opposite of *La Chinoise*.
GODARD: In *La Chinoise* it was done only with feelings, and the feelings ended when I was doing *One A.M.* Maybe the feelings were good, but at a certain point they stop being good. You have to analyse, to distance yourself from feelings, and to know where the feelings are coming from.

"It was the first step on a long journey."
GODARD: Yeah, but it's not enough to say it was a step on a long journey. We have to find out what step and what journey. The basis for *Struggle In Italy* was our attempt to organize our personal lives with our wives. We had problems as individuals, but these related to the general problem. So we deliberately chose a subject which was strongly related to our ideology, because even when you speak to a woman you are in love with, or the woman speaks to you, this is ideology.

We tried, and it was a complete failure, because we finished the movie alone, and our wives thought of it, at that time, as only *our* work—you know, "This is your job. I have my job too, and this is *your* job." We tried to make the movie in order to raise the problem—not to solve it, but just to raise it—to say, "This is our job from a technical point of view, yes, but from a more general point of view it's our life." Trying to work with our wives on movies, when they are not especially interested in movies, was correct at that moment.

Does the girl's practice change in the course of the film?
GODARD: In some areas. Giving a mathematics lesson to a young comrade, in the first part, she is just giving him lessons the same way she received lessons in the university. When the young worker asks her questions, she says, "Don't ask silly questions, just do your problems and we'll see tomorrow." Later, she listens first, and then discovers that she really can't answer.

Are you going to make an English-language version?

wind from THE EAST

Jean-Luc Godard possesses a complex artistic personality that has had a profound influence on the development of the cinema. His latest work **Vent de l'est** (**Wind from the East**) represents a revolutionary new film aesthetic that combines Godard's artistic sensibilities with the strident revolutionary polemics of the time. **Wind From the East** has caused a strong reaction from Cannes to Lincoln Center.

Loosely conceived of as an Italian Western, there is little narrative to speak of. The plot that Godard found necessary in **Pierrot le fou,** less so in **Weekend** and **La Chinoise** and abandoned in **One Plus One**, has become allegory for the powerful images that convey the artist's meaning.

Revolution is the concern of **Wind From the East.** The film is divided into three parts—a statement, a critique of the statement and a call to arms. Images switch from Gian Maria Volonte dressed as a U.S. Cavalry trooper destroying a peasant house to Ann Wiazemski giving instructions on how to make a bomb, or Brazilian movie director Glauber Rocha standing in the middle of the road answering the narrator's question, "Which is the way to the revolutionary cinema?"

It is the combination of sound and image that makes **Wind From the East** move beyond contemporary cinema form and content. If you can handle a film that is not narrative in nature, **Wind From the East** is an impressive collage of visual and aural dialectics, synthesizing in the spirit of the revolution. It is unlike any other film ever made, a testament to the chaos of the spirit of the time. It is a confusing, frustrating, but more importantly, impressive and rewarding experience. **Wind From the East** is an important film that will provoke its audience into examining not only their concept of film but their conception of society as well. Bound to divide the critics, it is a film that should be seen by anyone seriously interested in the development of cinema.

Jules Lokin

A film like ANY OTHER

This film deals with the events of May 1968 in Paris—the so-called May Revolution. Like **British Sounds,** which follows it in the chronology of the Dziga Vertov Group films, it visibly reflects Godard's since-modified theory that revolutionary films must oppose complex sounds to simple images in order *first* to liberate the medium from an oppressive bourgeois tradition that subjects "sound" to the tyranny of the image. However, it is not nearly as successful an experiment in revolutionary film practice as **British Sounds:** audiences invariably walk out in boredom, and even Godard's most ardent partisans find it difficult to defend this film, except in its role as a provocation, where it succeeds admirably: "art film" consumers choke on this film after ten or fifteen minutes, and have been known to turn their wrath on its exhibitors (the only New York showing resulted in a small riot inside Lincoln Center). As the first Dziga Vertov Group film, it *does* effectively mark a change in Godard's direction as a film-maker, and separates the career of a film artist from that of a film militant.

A Film Like Any Other (**Un Film Comme Les Autres**) can be described in fairly simple and brief terms. Two basic image sequences which alternate every five or ten minutes are opposed by a complex sound montage made up of four or five elements. One image sequence consists of fast-cut, black and white shots of street demonstrations and speeches filmed in jerky, newsreel style in the midst of the May events: intercut with this random montage are static long takes, in color, of a group of militants sitting in a sunny meadow outside Paris in June, discussing May and what to do next — here the camera never focuses on the participants in the discussion, preferring instead to place high grass in the focal foreground or frame only the backs, knees, elbows or other anatomical parts of those in the group. On the soundtrack there is a mix of many elements: the discussion on the grass, street sounds from May, speeches from May, voices reading newspaper reports, and in the English version — for surrealist effect (it would seem) as much as for clarification — there is the voice of a UN interpreter desperately trying to deadpan a simultaneous translation of the French collage. In French alone, the soundtrack mix is nearly impossible to decipher: in the English version, the viewer is saved the trouble of even trying to separate and understand the sounds, which probably were never intended to be literally followed: Godard himself was pleased when he heard Leacock-Pennebaker added this extra level of confusion to the soundtrack, pleased also that the film provoked an outraged mob reaction at its American premiere in Philharmonic Hall. The film runs about 110 minutes, and is mounted on two 2000 foot reels: the film-makers suggest that an audience poll or a flip of the coin be used to determine which reel plays first.

Tom Luddy

JEREMIAH GOODWIN

Gorin and Godard

GODARD: We don't have the money. We'll do it in France, for our own purposes, and for the first time we'll do it in Super-8. We think the best way of projecting it is to project it to a very small group, a family, things like that. This is a militant work because it deals with personal problems and the relationship of personal problems to political or general problems.

You'll put a sound track on it?
GODARD: Yes, you put a magnetic sound track on it, and the sound is better because it's magnetic instead of optical. It's easier to project, because it's small enough to carry. Videotape is still very expensive—if not, we would have done it with videotape. I think in five or six years we'll be able to, especially when the video cassette is better developed. But it will still be very expensive.

Here we find ideology again, because the Americans have invented video cassettes, but only for reproducing, not for producing. This tape recorder [pointing to the cassette recorder that is taking down the interview] costs a double price because it can record and play. In France they don't build them that way—they sell only playback ones. You have to pay three times as much in order to be able to do the recording yourself. They are trying to prevent people from producing. They are interested in reproducing *their* ideas, not your ideas.

The whole videotape business—there is a huge ideological fight on that. They will sell videotape to anyone, but it's like the amateur movies, to bring holiday scenes . . .

Home movies.
GODARD: Yeah, home movies. All the film stock for amateurs is less sensitive, because they are not interested in letting people make films about their own lives, or workers about their own factories.
GORIN: While the French militant film makers were first developing their reforms in distribution, and not production, we've done exactly the opposite. Our first effort was toward production, saying, "Production before distribution." But it's false to ignore distribution while you're producing. Film is a unity of contradictions, between production and distribution. This attempt to make films in Super-8 is an attempt toward distribution.

Someone from Grove Press arrived with a print of *British Sounds*, and we broke off the interview to look at the film. When the screening was over, we discovered Jean-Luc and Jean-Pierre whispering conspiratorially in a corner. They had their coats on, and looked like they were about to leave.

We asked them where they were going, and they exchanged a brief, guilty look. "Should we tell him?" asked Jean-Pierre.

"Well, I don't. . ." began Jean-Luc, and trailed off.

They were obviously enjoying themselves and wanted to be coaxed, so we said, "Come on, now you've *got* to tell us."

"Well," said Jean-Pierre, like a kid with his hand in the jam jar, "we're going to see *Zabriskie Point*."

"You'll be sorry," we warned them.

"Probably, yes," said Jean-Luc, "but we have to see it before we can criticize it."

"Sometimes, in Paris," Jean-Pierre went on, "we get sick of each other and separate for a few hours. And I go around the corner and walk into the first Brigitte Bardot movie I can find. I go down and sit in the front row, and when my eyes get used to the dark I look around. And there is a man sitting in the third row, and I recognize him: it is Jean-Luc!"

So we laughed, took the elevator down to 45th Street, and Jean-Luc and Jean-Pierre walked off into the swirling dust and garbage of mid-town Manhattan.

That evening, when we arrived at their Greenwich Village hotel for the third session of the interview, we asked Jean-Pierre what he had thought of *Zabriskie*. He replied with that classic French gesture that has no precise counterpart in the States, but which is not unrelated to "the finger." Jean-Luc would not discuss the film at all.

The third session was a shot-by-shot discussion of the Palestine movie. Jean-Pierre described each sequence in detail, while Jean-Luc indicated the appropriate images in his shooting notebook. The notebook, which was made up partly of hand-drawn sketches in red and black magic marker, and partly of montages of magazine illustrations with hand-written comments, looked just like a Godard movie.

The next day we returned to California, while Jean-Luc and Jean-Pierre set off on the great American college tour. A few days later, on April 23rd, they arrived in Berkeley accompanied by several student film crews; one had been picked up at Yale, and the other was apparently of local origin. Godard seemed ambivalent toward the film makers. He had obviously been unwilling to forbid them to shoot, but at the same time they appeared to make him uneasy.

Jean-Pierre went directly to his hotel room to sleep, but Jean-Luc and the media explosion (including us) proceeded to have lunch on the outdoor terrace of the University of California Student Union with Sheldon Renan (the head of the UC Art Museum film program, who had arranged for the Berkeley showing of *British Sounds*).

We grabbed a table, and were instantly surrounded by concentric circles of curious humanity. In the central circle were six or eight people immediately associated with Godard. The next circle outward was the media explosion. Outside of that were a bunch of film students and interested politicos, and outside of *that* were people who knew something was happening but didn't know what it was. Everybody asked questions. A few hundred yards away, students were holding an anti-ROTC rally on the steps of Sproul Hall, and veritable armies of Berkeley police marched by us at frequent intervals.

Jean-Luc glanced over at the rally every few minutes, but the demonstration was uneventful, except for a loud explosion that might have been a tear gas cannister, but might just as easily have been a firecracker.

GODARD: In Minneapolis, they were going to make a film. Two men were coming to fetch us—they had organized a whole plot to kidnap us, to bring us to a farm, and then to have us interrogated by a Black Panther with a gun, and a white radical. They would ask, "Why are you making these disgusting movies? You are not revolutionary at all!" We would have said, "But please, Mister, we are revolutionary *now*, you haven't seen our last movie," things like that. I think they were afraid to do it. And when we heard that, we said that we were really sorry it didn't happen, just to find out how we would have reacted.

How did you find out about it?
GODARD: They told us, after.

I wanted to ask you, do you feel that the whole ecology issue is unfair competition?
GODARD: As a French militant, I'm for the pollution of the American air.

How about pollution of the French air?
GODARD: That too.

One Plus One *was shown here, and people got hardly any political message out of it at all.*
GODARD: It's true, there is none. It's a wrong picture. If you like the Rolling Stones you can see them work, and that's all. Maybe it can help certain people in a certain way, just like *Z* or *Battle of Algiers*, but I doubt it. There is nothing but feelings, an opposition of feelings, but no opposition of—it's not dialectic. It's metaphysical, not dialectic.

Do you think using the Rolling Stones was a mistake?
GODARD: The whole thing was a mistake. It was not because of the Rolling Stones—it was because of what I was and what they were.

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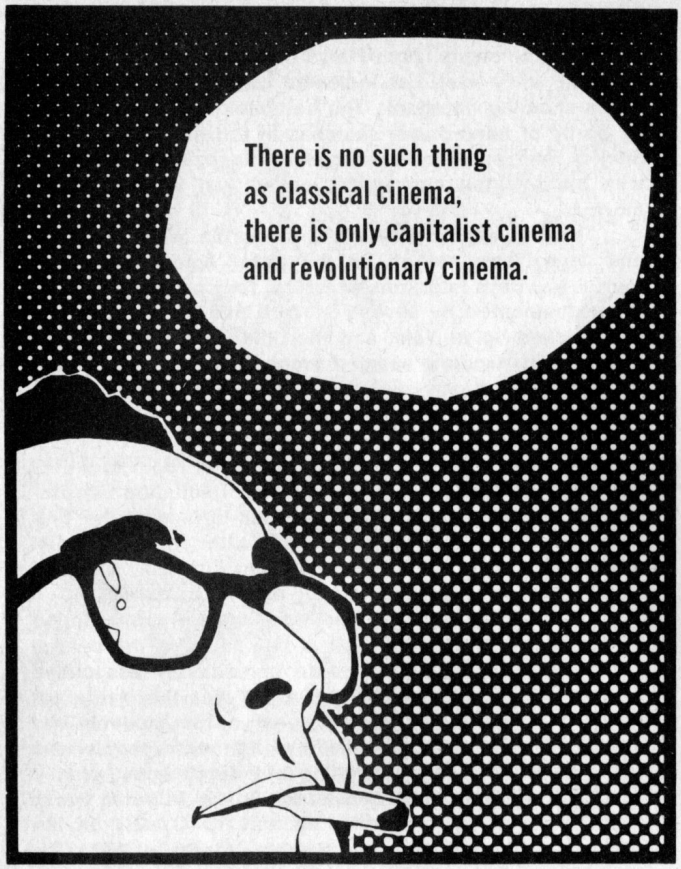

Will you ever return to the classic form of cinema?
GODARD: There is no such thing as classical cinema, there is only capitalist cinema and revolutionary cinema.

What do you consider something like Z?
GODARD: An objective ally of Hollywood.

What do you consider Weekend?
GODARD: The same. Maybe more fun, but the same.

In One American Movie *the photography is all moving-camera, zooms and bouncing and scooting around, while in* British Sounds *the camera is always on a tripod. Is this an ideological statement of some kind?*
GODARD: For the moment we prefer to work with steady shots, just to reduce things to more simplicity. It's not a law, but we think it's much better. Because even in a steady shot you have to think about where the camera is placed and how the shot is framed, but at least you have limited questions raised, not unlimited ones.

When you use cinéma-vérité *methods you lose something.*
GODARD: Maybe, but what we lose is just 10%. We'll recover that 10% again in the future, and in a better way because it will be in a revolutionary way. For the moment we have to deal with the main aspect, and forget about the less important aspects. You can't do everything when you are poor. When you live in a ghetto you don't eat every day—it doesn't mean you don't want to, it just means you can't.

Can Raoul Coutard [cameraman on the early films] only work in the classical method? Can't he come with you?
GODARD: I think not, because he is a reactionary mind and he can't. We have nothing to say to each other.

Godard returned to the hotel to pick up Jean-Pierre, and then we went over to Tom Luddy's house in Oakland to continue the interview-proper. Luddy and Godard are friends, and share similar (though certainly not identical) political views. Since Tom had not been present at the New York sessions, we repeated a few of the questions for his benefit.

Why have you come to the United States?
GODARD: We came here for money reasons, to get a little money for the living expenses of the three or four people who are working on the movie we made in Palestine two months ago.
GORIN: One thing is important, because even if this money aspect is the main thing, the main *tactical* thing is the fact that we decided to come here together, the two of us. This means that we'll have less money (and in fact we do need this money), but there is also a political thing. Since we're working together, we decided to come here and to make some enquiries during the tour, to settle problems of distribution.

Why do you call yourself the Dziga Vertov group?
GODARD: If we use Dziga Vertov's name it is, for the moment, mostly as a propaganda flag. If the people don't know who Dziga Vertov is, they'll say, "Who the hell is this guy?" We can answer, "He is a Bolshevik movie maker." And if they don't know what a Bolshevik is, it brings up an interesting discussion, at least. We think Dziga Vertov was a real Bolshevik movie maker, while Eisenstein was always a bourgeois movie maker—progressive, but still a bourgeois. Dziga Vertov was the only one who clearly stated that the workers of the movie industry were to see the world, and show the world, in the name of the proletarian world-wide revolution—this was their real task. No other Bolshevik movie maker said that. Whenever we say the name of Dziga Vertov we can raise all the issues of militant movie making, raise them from the beginning and start again from the Russian revolution. We have to learn again about Russian history. Through the movies.

When you were in Italy making Struggle In Italy, *did you have any contacts with the other groups there who are trying to make films collectively, like the March 31st Movement, or the Free Newsreels Movement?*
GODARD: Yes, but it was more in a charity way, it was not really political. For example, what I call really political, when we were in New Haven, three days ago, we were asked, "What are you going to do with the money?" We said, "We are sharing it with Grove Press." And they asked, "Why don't you give your share to the Black Panthers?", so we said, "From a political point of view we can ask Grove Press to give *their* share to the Panthers, but we won't succeed. As for *our* share, we think. . .two years ago we would have given it to you, but it would have just been charity and you don't need charity—you need political help. For the moment, political help is for us to keep the money, to finish the Palestinian movie and, if al-Fateh agrees, to give you a print so you will know a little more about the methods of acting and thought in the Palestinian revolution. And it might help you in your fight."

Now this was a political statement, and none of the leftists understood it. But the Panthers, who are really in a process of struggle, understood it perfectly.

If you could draw a line, and say before this point your films were bourgeois, and after they are revolutionary, where would that line be?
GODARD: Stage by stage, little by little, the Vietnam War, the Third World struggle, all that—and the way I worked on technique, fighting against the conservative bourgeois technique and using the progressive but *still* bourgeois technique. . . and then there were the May-June events in France. By then, I was really ripe for change. But I think it's more interesting to ask Jean-Pierre, because we knew each other during the May-June events and we began to discuss, slowly and stage by stage, why he was a militant and I was not, and why he thought it would be interesting to work with his militancy through the movies.

This was the period when you made A Film Like All The Others?
GODARD: Yes.
GORIN: When I first met Jean-Luc he was working on *La Chinoise,* seeing a lot of people who were more-or-less involved in this movement which he was trying to describe, and we

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began to discuss things at that time. And when I saw *La Chinoise* I absolutely disagreed with the way things were shown. His film was wrong, but my criticisms were wrong too, because nothing came out of them. It took us two years of Jean-Luc's film making, and of my acting politically and thinking about movies, to start trying to do something. We had to get together first. But for me, working in movies is the result of a political process, a political analysis on which we, at the present stage, agree—which is an attempt to define the main aspect of the fight in France.

GODARD: After two years of occasional discussion, and then more profound discussion, today we can make *this* statement, at least, together: a movie is an ideological product. Therefore, to make movies today in a capitalist country like France is a very secondary task. But since a movie is an ideological product, and since our concrete analysis of the concrete situation in France is that armed struggle needs political work first, needs what we call "ideological struggle," the movies can play a very important part in this ideological struggle.

The ideology of the ruling class dominates everything with images and sounds: the papers, TV, records, tapes—everything. So we consider doing movies a secondary task, but we are making it our main activity because we think this activity is, for the moment, very important.

GORIN: For the moment.

GODARD: Before we went to Palestine, all our friends and comrades were saying, "What's the use of making a movie in Palestine? Stay in France. What's the use? Movies are dead, why make movies anymore?" But we thought that argument was wrong because, as Lenin said, even if it's a very tiny screw in the revolution, art and literature are not to be thrown away like that. If you throw away even the tiny possibility to work with this little screw, the bourgeoisie will take it gladly and, instead of a little screw, they will make a big screw.

GORIN: We're aiming at one point, we're trying to get a revolutionary form which will suit a revolutionary content, and people are puzzled by it. Confused. But they will give you an answer at the point they are in in their own fight.

For instance, you can make a film on the bourgeois ideology—which is the ruling ideology—of the family. This is the situation of many of the advanced elements in the working class in France: they are Marxist-Leninists when fighting their boss in the factory, but when they come home from the factory they are quite reactionary in their relationships with their women. This means that their political practice is still determined by the old revisionist (French Communist Party) way of seeing things—that you have to fight a certain way in a certain field, and another way in another field.

This implies, really, that peaceful revolution is the only way—going to the ballot, fighting your boss by economic tactics in the factory. And you have to break this thing, because if you don't break it you will never achieve armed struggle. The problem is to make the worker face the fact that in his personal life he acts like a reactionary.

It's a rather complicated thing. People have a strange feeling that you can make a film, and this film will set the house on fire. It's absolutely untrue—things don't work that way.

GODARD: When the film *The Green Berets* was shown in Jordan, they destroyed the movie theater—the only place in the world where the population destroyed a movie theater!

There's something strange and unnatural about the way audiences see movies. The audience comes together and sinks into a passive state to watch the movie, and even if it's a revolutionary movie it's still being seen by an audience in a way that's bourgeois.

GORIN: Many political film makers think about audiences the same way Hollywood thinks about audiences. They may go to the masses, but they don't see that the point is to go to the masses *politically*. The ruling class sells our films, and the problem of distribution really depends on that. You can't show your film to more than a few people who are involved in the same political process as you, because political films are made to be shown politically.

GODARD: A film is no more than a leaflet, and a leaflet is just shown to the people it's addressed to.

Which films have you made, and what did you learn from each?

GORIN: Let's take a film like *East Wind,* which was very involved in the spirit of the May-June events, because all sorts of people were gathered together there. There were the people who were around Danny Cohn-Bendit, there were Marxist-Leninist people like me and Jean-Luc—it was some sort of liberal gathering of people. And it failed because there was no real political discussion. What happened was that the two Marxists really willing to do the film took power, and—

GODARD: All the anarchists went to the beach.

(laughter)

GORIN: Well, they think they're right, and they have a right to think that.

Which other films were there, aside from East Wind?

GODARD: Just after the May-June events there was a movie called *A Film Like All The Others.* Then there was *One American Movie,* which collapsed completely. Then there was a movie which we began in Canada called *Communication,* which collapsed in exactly the same way as *One A.M.*—not even one shot was shot. Then there was *British Sounds (See You At Mao)* for British TV, which was never shown. Then there was *Pravda,* about Czechoslovakia, and at the same time, after the shooting on *Pravda,* the shooting and editing of *East Wind.* Then the editing of *Pravda.*

Then there was a picture for Italian TV called *Struggle in Italy,* but before that there was an attempt to do *Communication* again; some shots were made but it still remains unfinished. It was a movie which dealt with the problems of militant communication between the different groups of militants in France. Then there was the movie in Palestine which we're working on now, and then we hope to be able to rethink *Communication* completely, and to do something with it.

There were two films mentioned in that press release I got from Grove Press, 18th Brumaire *and* Sex and Revolution.

GODARD: Yes, we have a deal with Grove Press—they have bought two movies in advance. One is called *18th Brumaire,* by Karl Marx, and the other one is called *Vladimir and Rosa.* Grove Press has bought them for the States for, I think, $20,000, which is at least ten times more than usual, and for that money we can afford to make a picture with a little more—

GORIN: We can't really say anything about the films we're going to make, because they depend on the film we're making *now.*

GODARD: Then we have to analyse the situation we are in now, and what we have to do in order to—

GORIN: That's why self-criticism is so important to the way we are working. If we don't criticise and analyse the bad and the good aspects of what we are doing, we won't even be able to go one step forward.

Do you think it's possible to struggle on two fronts—to continue making militant films at the same time you are working within forms allowed by the system? Like the Panthers' attempt to struggle on a legal front, to exploit the contradictions of bourgeois society at the same time as they struggle underground?

GODARD: No. I think it's impossible to make a film out of the Chicago trial, to make it a concrete analysis of a very specific situation, and to have the picture distributed by Metro Goldwyn Mayer. If it's possible, and if you make the picture, you get a Metro Goldwyn militant picture. Which is *still* a Metro Goldwyn picture.

It happened to us only one year ago. I signed a contract with Elliott Gould of United Artists, to make a picture from something by Jules Feiffer. My intention was not to shoot that picture, but to take the money and make a picture on a subject I chose. They paid the two screen writers from *Bonnie and Clyde,* who wrote the picture the way I told them to write it. Then United Artists said to them, "We don't want Mr. Godard to direct this picture." Since they were honest liberals they gave the money back, and I didn't even get the money I was supposed to receive under the contract. But that was probably because the company had read a little bit about the picture refused by British TV *(British Sounds)* and they were afraid.

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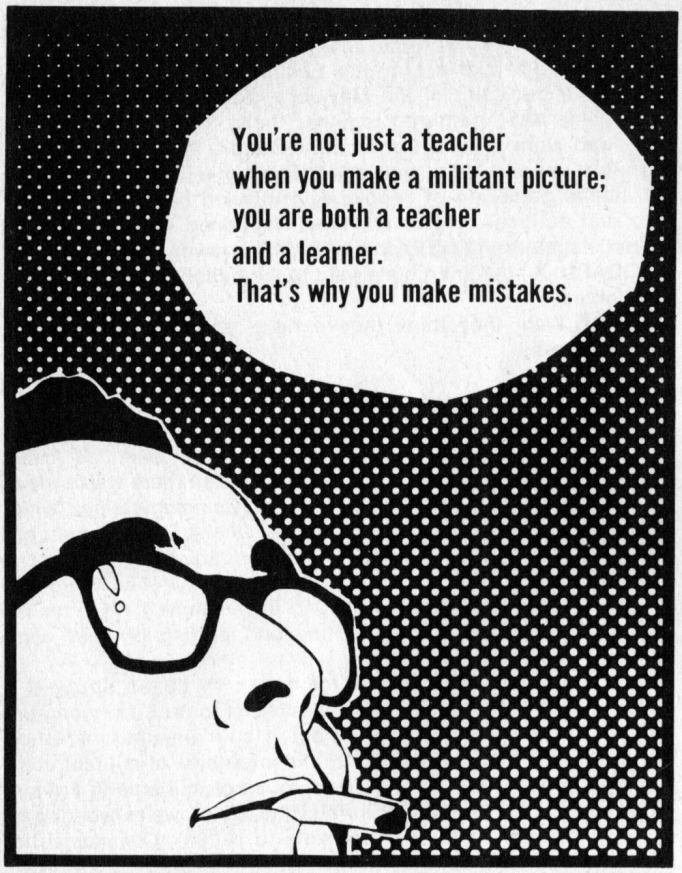

GORIN: Of course, Hollywood is not coming to us with ten thousand or a million dollars to do a film. But we have got another solution, which is Grove Press. The links between Grove Press and Hollywood are very close, but we use them because it's part of their contradiction. That's the way we are making our movies.

GODARD: Who owns the theaters? How many radical theaters are there in the States?

Maybe ten—

GODARD: Well, ten! And how many Metro Goldwyners? That's the situation today.

But those ten theaters can—

GODARD: No, we have to explain to the al-Fateh people that their picture will not be widely seen—just because, for the moment, the Palestinian revolution has not achieved victory. We asked them how many theaters they owned in Amman, and they said none.

GORIN: If the film is a politically good one, it will have the same difficulties al-Fateh is facing in *its* struggle. The film will have difficulties in distribution, and we are quite aware of it.

Let me ask you a question that pertains to Glauber Rocha's article in a Brazilian magazine. He said of East Wind *that it doesn't succeed as a militant movie because it's so beautifully filmed so beautifully made, the aesthetic element is so strong that it is the main impression of the film, and its secondary impression is the politics.*

GODARD: I think if it succeeds a little bit, it's because it's not beautifully made at all. Something that is very interesting about *East Wind* is that everybody who sees it for the first time has the same reaction, whether it is Rockefeller or a kid in the ghetto. Because of that we have a concrete point: why does a kid in the ghetto react to something on the screen the same way as Rockefeller? This is ideology.

GORIN: Because, in fact, they are aiming at the same thing but in a different way.

GODARD: There have been very strong attacks against the movie from all the militants in France, saying, "This is intellectual, blah, blah, blah," and the same reaction came from the so-called liberals, who hate the militants, and the same reaction from the conservatives who hate both the liberals and the militants.

GORIN: The conservatives and the bourgeois generally say, "Those images are poor."

GODARD: The workers hated the picture too, at first viewing, but at least they didn't say, "These images are poor." They said, "What's the *use* of these images?", which is a completely different statement. It is because they are workers.

Perhaps the best way to show the film is to use it to discuss all these problems afterwards. But how have you succeeded in France and in Europe in achieving such a situation?

GODARD: For the moment we really haven't. We can only show the movie to the people we are closely related to.

GORIN: Those workers who saw *East Wind* came back one week later to see another film but they asked, "Can we see *East Wind* on the editing table?", which was a really fantastic step forward, because they didn't even know what an editing table *was*. They had the feeling that this film had to be discussed like a blackboard—you should go forward, and then backward, discussing everything. So this makes it possible to build politics on these concrete facts.

I heard you were dissatisfied with British Sounds *because the six sections were of equal length.*

GODARD: No, never mind the length, it was just that they are all on the same level. They're like chapters in a book, or in any bourgeois newspaper. You divide the work into chapters: sports, women, the Czechs, baseball, the factory, and these are absolutely unrelated to one another. Maybe there is some possibility of linking them afterwards, by thinking and discussing and criticising, but nothing more. We consider that the only good thing is that there are two sequences on the workers, but this was done mostly by instinct, not by a real analysis.

It was also correct to include the man giving the speech on TV, representing the government voice—it was correct to put it in the middle of the picture, but we should have explained *why* it is placed in the center. We should have pointed out that the ruling class ideology organizes all of the other voices, and that if the students are speaking in such a way it is because of the relationship (economical and ideological) with this center. This is how society works.

We should have explained that the workers, although they are trying to demolish this center in their own way (like the students) are in such a condition that, for the moment, they are not winning. This was absolutely not explained in the film. It was a progressive step for me, but not so progressive that I could explain these things at the time. I could only oppose certain images with other images, nothing more.

I consider it a progressive step to show a girl's nude body just after an assembly line, simply because you are obliged to establish a link between them. But since we don't emphasize that link, there is no possibility of saying, "You are not a worker only in the factory, but you are a worker when you are dealing with your girl, too."

The film does impress you that the workers have a more solid base for action, and you feel that the students are sort of masturbating with the Beatles.

GORIN: You're doing wrong by the students, because even if they are masturbating with the Beatles, that's not the main aspect of their practice. This kind of thinking, before and during the May-June events in France, led many people to say, "The hell with the students, they can't be anything but petit bourgeois!" And the students were setting the country on fire!

The pure Marxists were in a very self-righteous position, saying, "Those fucking petit bourgeois will never lead the revolution." And those same Marxists were completely unable to do anything when hundreds of students were fighting in the streets with the cops! It's the same way here. You can say, "There is bullshit on the campuses," but this bullshit is still moving something. You're not just a teacher when you make a militant picture; you are both a teacher and a learner. That's why you make mistakes.

Are you going to shoot any of the Palestine movie in Israel?
GODARD: No. Two-thirds of it have already been shot in Jordan. Now we have to do the first rough editing, and then we will go back to Palestine and show them the rough cut, and discuss what the political conclusion for the movie should be. We have to discuss it with them, and find out with them.

Will it be a movie for them to use with the Palestinian people, or will it be a movie for propaganda around the world?
GODARD: Both. We think they might use it to show at some bases, or for discussion and criticism in political training.
GORIN: The way the Palestinian movie was done was really a step forward in our work. The subject we were dealing with obliged us to behave in a certain way. The first script was the result of five trips to Jordan, made by several people who held varying views.
GODARD: It was a kind of political struggle, because we went to different organizations. A comrade would go to one organization, and come back and say, "We have to do it with these people." Another would go to al-Fateh and say, "No, we have to do it with Fateh, not with the Democratic Front." So the actual writing of the script was the result of political struggle.
GORIN: Being in Jordan, we couldn't evade the fact that the script itself was forcing us to go and make enquiries. It really worked in practice. We couldn't go up and away, flying on our beautiful wings and making mistakes. We had to discuss every shot with the people.

Did you find that, going to the militants, there were problems with the fact that perhaps they didn't understand enough about cinema? Because most militants here are really conditioned by Hollywood movies.
GORIN: Right. Everywhere, it's the same everywhere.

But you can't compromise with them.
GORIN: No, we can't.
GODARD: If I am less militant than they are on some bases, in the matter of cinema I am *more* militant—because I was oppressed for fifteen years in the movies, while they were being oppressed in a different way.
GORIN: That's why it's so interesting to discuss the movie with these people. When we are about to make a shot, we can tell them that we're not going to make it *this* way, because this will mean that an audience will miss the whole point. We have to do it *that* way, instead—you have to settle for *that* form and not another one. This is a political discussion.
GODARD: In Palestine they are used to receiving CBS reporters, or Newsreel men (who are the same—even if the Newsreel men are sincere people, they haven't really thought about the problems). So when we arrived, they asked us, "Where do you want to go? Do you want to shoot a training camp? An operation? A hospital? Where do you want to go?" I said, "Yes, we want to *see* a training camp, we want to *see* an operation, but for the moment we don't know if we are going to build our picture from them. To know, we have to discuss it with you." And it took us three weeks before we could start shooting.
GORIN: It was a political fight with them, because they were still on "go and fetch images," while we were on "try to analyse and *build* images," which are completely different. We were ready to go back to Paris, but after some huge fights they saw that we were working politically, and the whole thing went far more easily.

You made East Wind *after you made* British Sounds?
GORIN: Yeah.

How could you go from British Sounds *to working for a studio again?*
GODARD: Why not? I prefer to stay away from studios for the moment, because working in a studio means working on fiction. At the moment, we don't know how to deal with materialist fiction, so if we are asked to go into a Hollywood studio, or *any* studio, the fight will be to get *out* of the studio.

I see a picture like The Chronicle of Anna Magdalena Bach *as—*
GODARD: No more narrative! Materialist dialectical fiction!
—being a materialist film on a thematic level, because it shows that art is work, a normal activity. In terms of form, it de-mystifies all the narrative clichés of historical cinema. The film is an exercise in the materialist way of looking at history. You don't agree.
GORIN: I don't agree. If we had only seen two people playing the same theme by Bach for three hours, at least we'd have a strong feeling of work. But what we have is a complete review of all Bach's work in a very traditional way. The Chronicle is not used for itself—you have the Chronicle, and you have live sequences which are not in the Chronicle. The whole thing is completely mixed up.

I think the structure is just a clear, linear structure. It doesn't have any emotional ups and downs.
GORIN: The chief problem is that it deals with a musician who died many centuries ago. And it deals with a very abstract question: "What is art?" It settles the whole thing in the same old idealistic terms.
GODARD: The film maker just put his own feelings on the screen. Just because he puts it in a different way than James Bond or something, he thinks it is *really* different—just like when I was doing *Pierrot Le Fou* or *Weekend*. But if you analyze it, you see that there is nothing more than an individual's own feelings.

Well, I think his feelings came across uncorrupted by—
GODARD: It's like Bresson. It's exactly like a Bresson movie.

Isn't there some small sphere of art where that's valid, where that's not counter-revolutionary?
GODARD: Maybe there are some technical tricks or ways of doing things that can be used, afterwards, in a revolutionary way. Like in *British Sounds*, the main progressive aspects are technical ones: it's very simple, and everybody can speak of it on the same level. A worker can speak about the picture on exactly the same level as a student. This is not true of *Magdalena Bach* or *Pierrot Le Fou*.

Do you have enough money to finish the Palestine movie?
GODARD: Yes. Yesterday evening we received $100 from the director of the film society in Minnesota because we looked so poor. And that was $100 more, so we were glad that he was not politicized enough to say the same thing that we said to the Panther: "Two years ago I would have given you this $100 from a charity point of view, but now I have to use it for the struggle here."

If he had said it, he would have been right.
GODARD: Of course. Fortunately for us . . .
(laughter)

Have you ever considered making a film in Cuba?
GODARD: We want to go to Cuba to see what they are doing, because they have greater means of production than any other country. We don't want to help them make a film on Cuba, but rather to try to make a Marxist cartoon. They have a very good American machine for doing animation, and up to now there hasn't been any good Marxist-Leninist cartoon.

What is your general attitude about what has been already made in cinema? How do you look at films that are certainly made in a reactionary way? Can you learn from them? Can you enjoy them on any level?
GORIN: Well, we fight. Or we go to the theater to sleep.

Sheldon Renan had set up a press conference for late in the afternoon, and the Dziga Vertov group dutifully made its way back to campus. It was supposedly a conference for underground press but, although there *were* a few reporters from the underground papers there, most of the participants seemed to be street people or Berkeley lumpen-radicals who had wandered in for lack of something better to do.

We walked into the conference room with Godard and Gorin, and suddenly the air was filled with strong, almost-

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ALL THESE WOMEN, 1964, colour. A slapstick spoof of the snobbish pretensions of drawing room art. "Very funny.... Charmingly bawdy" —*Newsweek*.

BRINK OF LIFE, 1957, b&w. Limited to a maternity ward and the space of 24 hours, a severely simple analysis of the irony of circumstances and human tribulations. "A remarkable expression of the affirmation of life"—*Herald-Tribune*.

THE DEVIL'S EYE, 1960, b&w. Bergman at his bawdiest, a witty theological comedy of manners that holds only life sacred. "One you should not miss!"—*McCall's Magazine*

A LESSON IN LOVE, 1954, b&w. The story of a gynecologist's affairs of the heart—Bergman at his funniest. "Hilarious.... witty... wonderful" — *The Saturday Review*.

THE MAGICIAN, 1958, b&w. A thinking man's horror film and a symbolic self-portrait by one of the great film-artists. "A superb motion picture —*The New Yorker*.

MONIKA, 1952, b&w. A naturalistic documentary of sensuality. "The most beautiful film of the most original of cinéastes"—*Jean-Luc Godard*.

PORT OF CALL, 1948, b&w. Optimistic, naive, compassionate, this early film is laced with Bergmanesque power. "Quite brilliant and true"— *The Manchester Guardian*.

SECRETS OF WOMEN, 1952, b&w. Bergman's first comic venture, a saucy film of sophisticated humour. "Brilliant"—*Time*.

THE SEVENTH SEAL, 1956, b&w. A now-classic allegory of man's search for meaning in life; a work of awesome scope and remarkable visual pleasures. "Uncommon and fascinating"—*New York Times*. "Beautiful"— *The Saturday Review*.

THE SILENCE, 1963, b&w. The third film of Bergman's religious trilogy, this film

SMILES OF A SUMMER NIGHT, 1955, b&w. This rollicking comedy is a classical exercise in the sport of partner switching "Spicy in a tasteful and elegant way"—*New York Times*.

SUMMER INTERLUDE, 1950, b&w. One of Bergman's favourite films, having a sense of lyricism and life that is truly unique. A ballerina recalls the joys of first love. "Beautifully realized"—*New York Times*.

THREE STRANGE LOVES, 1949, b&w. The strange story of the intertwining lives and loves of three women. A weird journey through the twilight zone of human emotions. "Engrossing .... beautifully written .... magnificently acted"— *Cue Magazine*.

THROUGH A GLASS DARKLY, 1961, b&w. The first film in Bergman's religious trilogy, chronicling the pathetic plunge of a young woman into madness. "An amazing movie" —*Commonweal*.

THE VIRGIN SPRING, 1959, b&w. An Academy Award-winning depiction of a father's ruthless vengeance for the rape and murder of his virgin daughter. One of the year's ten best: *N.Y. Times, Herald-Tribune, N.Y. Post, Saturday Review, Time, Daily News, Newsweek, Cue*.

WILD STRAWBERRIES, 1957, b&w. A richly visual and startlingly dramatic account of a doctor's journey through a compelling landscape of dream and memory. "One of the few great motion pictures of our time"—*New York Post*.

WINTER LIGHT, 1962, b&w. This second film in Bergman's trilogy on faith sketches a world of half-empty churches but not entirely without hope. "A beautiful movie" —*The New Yorker*.

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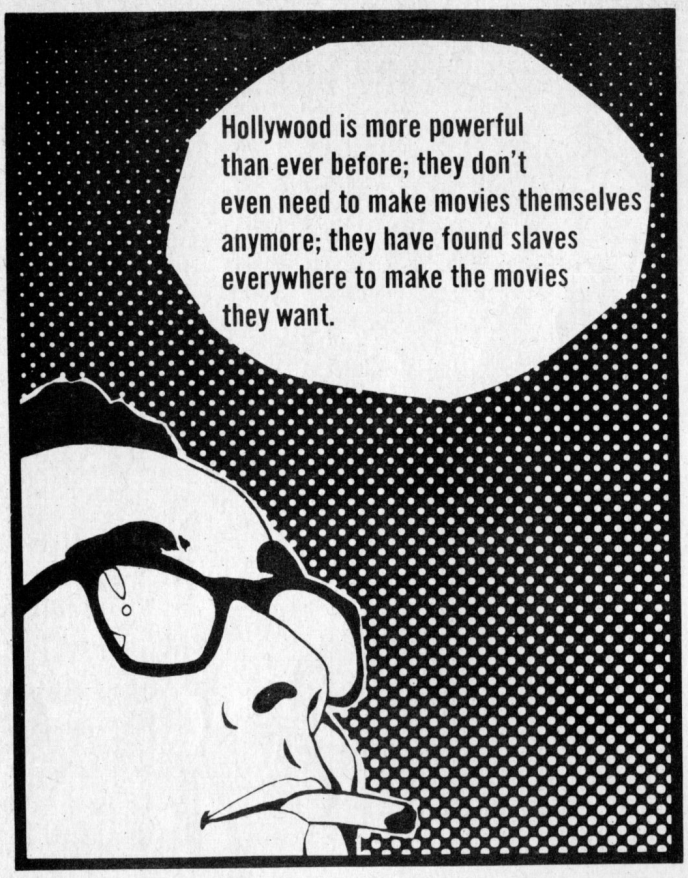
THE RITUAL. A troupe of itinerant players

world of despair—yet a plea for hope from man himself. "Bergman at his most powerful"—*New York Post.*

are interrogated by a Kafkaesque judge in his chambers. Soon both the judge and the accused are entangled in a nightmarish fantasy in which Bergman comments on today's themes of obscenity and censorship. "I can't imagine anyone who is deeply interested in movies denying himself the mixture of pleasure and pain that the film affords"—*New York Times.*


Hollywood is more powerful than ever before; they don't even need to make movies themselves anymore; they have found slaves everywhere to make the movies they want.

automatic hostility. We realized instantaneously that this would be a confrontation rather than a conference, and couldn't decide if we were more embarrassed for Godard or the Community. We found chairs, and sat silently while the hostilities were initiated.

Our school system teaches students that, in the absence of understanding, a good way to come to grips with an unknown is to attack it. The "reporters" at the press conference had learned their lessons well, and most of the opening questions were not intended to elicit information at all, but rather to show Godard that Berkeley was too hip to fall for his pose as a revolutionary. There were long, embarrassing pauses between most of the questions, and the conference was kept going largely through the questions of Sheldon Renan, who was acting as moderator.

The most astonishing aspect of the conference was that hardly any of the students were familiar with Godard's recent work, ideas or situation. Their questions assumed that Godard was wealthy, that the showing of *British Sounds*, scheduled for that evening, was some kind of Society Event, and that, having seen only *Breathless* and *La Chinoise*, they were perfectly capable of criticizing Godard's entire filmic career. Blissfully ignorant, they set up clay pigeons and shot them down in obvious self-satisfaction.

Godard has obviously had practice at handling situations like this; during the press conference he responded to hostile or silly questions with the same careful honesty that he showed toward serious ones, and after half an hour remarkably enough, there developed some semblance of a dialogue. The questions and answers below are taken mostly from the latter part of the conference, but a few examples of Berkeley wit have been included.

Are you aware of the response of the general Berkeley audience to One Plus One?
GODARD: No, I am not aware.

I would capsulize it as highly unfavorable.
GODARD: Good, they are right, because it's a non-political picture. It proves they are more advanced than two years ago.

I wasn't referring to the political connotations of the film, but enjoyment, photography, content, the sensation of boredom and nervous laughter which pervaded the auditorium. Was this the intended response?
GODARD: If the response of the audience was not good, they were right. The picture was not good.

Does the Palestine movie have a name?
GODARD: Yes, it's called *'Til Victory*. The slogan of al-Fateh is, "Revolution 'Til Victory," so we called it that because we did the movie on the Fateh line and with Fateh people. But for us, the real title is, *Methods of Thought and Methods of Acting in the Palestinian Revolution.*

If you're serious about Marxism and revolution, why do you make the revolutionaries in your movies do such absurd, silly things? Like La Chinoise, *where they kill the wrong person.*
GODARD: Yeah, but that was three or four years ago, when I was still making bourgeois pictures even if I thought I wasn't. In a bourgeois picture a revolutionary looks silly.

But also in One Plus One—
GODARD: That was a bourgeois picture too.

Are all your pictures bourgeois pictures?
GODARD: It begins to change. There is a very slight change reflected in *British Sounds*, and the process is still going on.

If you have your film processed by Technicolor, a capitalist firm, it's necessarily a bourgeois film, isn't it?
GODARD: No, not at all. Because you can have a gun, an M-17, and you can shoot Nixon with it. And it will not be a bourgeois bullet any more.

What's the most revolutionary thing you will do today?
GODARD: Answering your questions. Because we know why we are here, and I don't know if you know why you are here.

Jean-Pierre, who are you?
GORIN: I knew Jean-Luc three years ago, when he was making *La Chinoise*, and we began to have long discussions about politics and movie making. We decided to go on filming together—in a very different way than most people normally work together. 'Til now we have had to fight—and to use—a certain objective situation, which is the fact that Jean-Luc has a "name" as a famous movie maker. We are using it because that is the only way we can get money, and we are fighting it by doing the films we are doing in the way we are doing them.

Mr. Godard, what has been your evolution as a film maker?
GODARD: I was raised in a bourgeois family, and then I escaped. I went to the Sorbonne for one hour, and that was enough. I still had to escape this bourgeois family, so instead of going to LSD or marijuana I got into show business. Then I discovered—and it took me fifteen years—that show business was an even more bourgeois family than the one before. So I tried to escape again, at first just by feelings and instincts. I just wanted to be free to do what I wanted, but even in show business you can't do what you want. So although I was a bourgeois, I was an *oppressed* bourgeois. Of course, if you compare that to being in a ghetto, or being a peasant in South America, it's a very privileged situation to be oppressed in show business.

Then, after fifteen years of being a bourgeois fighting *other* bourgeois, when the May-June events arrived I was ripe to make a definite break with what I was. It can't be done in just one day—it's going on, and it will go on until my death. Probably, my son will continue it.

Have you followed the developments in the American film industry in the last year or two, and what are your reactions?
GODARD: Every day it's becoming more reactionary. *Zabriskie Point* is more reactionary than a picture like *Young Mr. Lincoln*, which was made by John Ford in the '30s. And Hollywood

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is more powerful than ever before; they don't even need to make movies themselves anymore, they have found slaves everywhere to make the movies they want. In Russia, Yugoslavia, Spain—everywhere. You know, the only tank we could find in Czechoslovakia was a United Artists tank, from a Russian-American co-production.

Which film makers, today, do you think are doing good work?
GODARD: I don't know. If anyone is doing good films, they are unknown. If they are known, their films are not very good. Like ours.
GORIN: For instance, Z.

At one time you had a great affection for the film makers of the past. I remember seeing a photograph of you laying flowers on the grave of Mizoguchi—
GORIN: You didn't tell me that.
(laughter)
GODARD: That was a time when I still believed in God.

Do you still retain that affection?
GODARD: No. I've nothing against him personally.

Do you still maintain relations with other new-wave directors like Truffaut or Varda?
GODARD: No. Since the May-June events in France, absolutely none.

You never see them at all? Truffaut?
GODARD: No. What for?

I'd think they'd call you up every once in a while to see how you're doing.
GODARD: The last time I saw Truffaut, it was to ask him for some money, and he said no. That was our last conversation.

How about Chris Marker [an American film maker, working in France]?
GODARD: Yes, I see him sometimes. We are trying to make a real Marxist-Leninist out of him, and get him to stop working for the French Communist Party. It is very difficult.

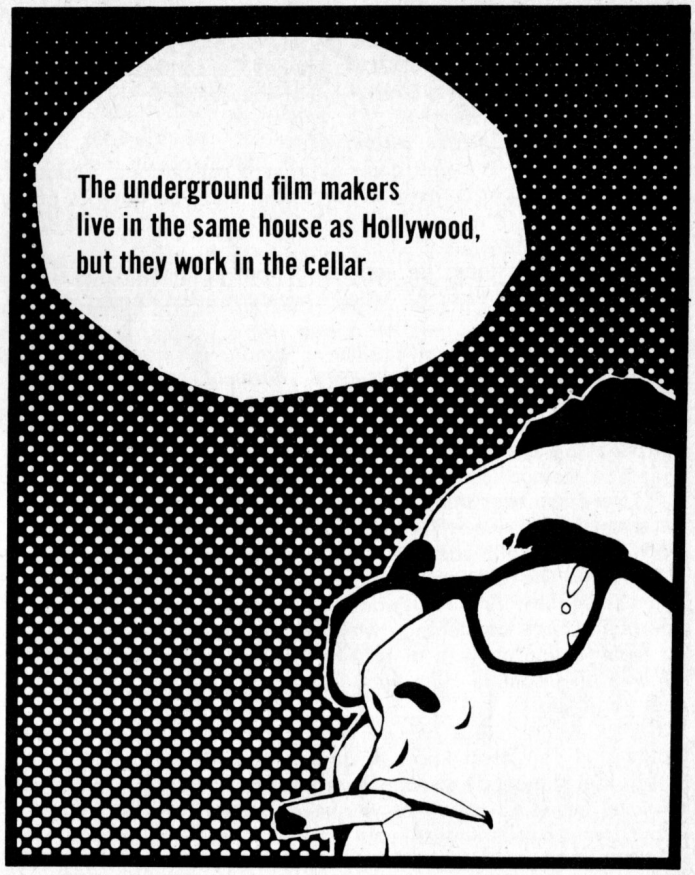
How about underground film makers in the United States? Do you think—
GODARD: You know, in a house there is a top floor and there is the cellar. The underground film makers live in the same house as Hollywood, but they work in the cellar. It's up to them if they like to live in the dark. The Hollywood film makers are more intelligent, because they have that sunny top floor.

I think the only ones who try to be independent are Newsreel, but from the pictures I've seen I think they are working in the wrong way, at least for the moment. They are just trying to spread other information than the Establishment. It's not enough just to show students on strike or people rioting—the task of the militant film maker is much more difficult. How can you build an image of a riot, how can you build an image of a striker, when you don't belong to the working class?

Are we talking in a wrong way this afternoon?
GODARD: No, I don't think so. We are trying not to. Two years ago I would have answered you with jokes or feelings, but now, even if we are speaking to the commercial newspapermen with their usual questions about, "What do you think about the photography in *Pierrot Le Fou?*" we are trying to say something more than just, "Oh, it was shit." And it's really work; that's why we ask money for it.

How do you see the role of the film maker in building the revolution?
GODARD: It is necessary to stop making movies on politics, to stop making political movies, and to begin making political movies *politically*. It means maybe taking a gun one day, and the next day going back to a pen or the camera.

Your movie, Two Or Three Things I Know About Her, *is going to be shown in San Francisco soon. Should we see it?*



GODARD: I don't know.

How long ago did you make Le Gai Savoir, *and how do you feel about it now?*
GODARD: It was three years ago. It was done for French TV, which never showed it. It was an attempt to break with the ideology of making movies, to explain how movies are done, but since I was not politically aware, it was still done in the same universalitarian style I was attacking. It was like a student booing his teacher—if booing is all he does, he is not acting politically. Maybe it is a step forward for him to be able to boo, as compared to just listening and writing what his boss tells him to write.

What are your observations about the political scene in the United States?
GORIN: The only real political work we did was with the Panthers in New Haven, and it took no more than half an hour. We had only one thing to tell them: "Your press organ is not distributed in France, so we can give you addresses where you can send the paper." That was a small thing, but it was quite political and realistic. It would not have been realistic to go to the Panthers and say, "We're going to make a film on you."

When I saw Weekend, *I got the impression that you had stopped making films about people and had started making films about ideas. Will you ever go back to making films about people?*
GODARD: About people? Yes, we are just starting to do that. We are making movies for the people. All power to the people!

The last time you were in America on a lecture tour, you went three places and then—flew. Why did you leave?
GODARD: It was because I was living only by feelings. I thought I was a free man, so after a week of touring I got fed up and flew back to Europe. This time we are not free—we are here for money reasons. It has been decided politically, so we will do the thing, do our work. And continue answering. (pause) If you have questions. If not, we'll . . .

Are you pursuing artistic expression or political expression in

your films?

GORIN: There is no such thing as artistic expression as opposed to political expression—there is only artistic political expression. As long as we are making movies we can't avoid dealing with aesthetics, but it is a new kind of aesthetics.

Is your emphasis artistic or political?

GORIN: Guess! But you can't express a revolutionary content if you haven't got a revolutionary form, and you have to build it by opposing the long history of the form, which is the form of the ruling class.

GODARD: Art cannot be separated from politics. Who is running California today? An artist, a western artist named Ronald Reagan.

Do you feel the ruling class artistic form of, say, James Bond 007, Breck Hair commercials have been successful—

GODARD: You can add Fellini, Bresson, *Zabriski Point*— a lot of people.

OK, *were you ever thinking of using that particular artistic form in a revolutionary way?*

GODARD: It's not possible. *Z* is a good example. What is the situation? The Greek government is paid by the CIA—it lives on CIA money. And Hollywood is the agent of the CIA in that particular area of ideology which is the movies. So what does it mean if you make a picture on Greece, and this picture receives an Oscar in Hollywood? These are the two parts of the contradiction.

GORIN: A film like *Z* can be helpful in a very precise circumstance: If you don't know *anything* about Greece, maybe you learn that somebody was murdered whose name was Lambrakis. But the film is a flop unless you have a political friend sitting by your side, explaining to you what the real situation was in Greece, and why the colonels took power. The film explains nothing about the Greek situation.

GODARD: It's like the two slogans: "Peace In Vietnam," or "Victory To The NLF."

If you're willing to make these tours for money, why aren't you willing to make bad films that would make money?

GODARD: I would be *glad* to make a bad film for Metro Goldwyn Mayer, but they won't accept me. Oh, I would be glad to. I can do a real dirty movie for them, really!

GORIN: The only people who offer us money are Grove Press. They are closely linked with Hollywood, but we can use the money.

GODARD: We are very glad to receive money from Grove, and if they are glad, for the moment it's OK. I'll accept money from the Greek government to make a picture!

GORIN: Which picture?

On our way back to Tom Luddy's for dinner, we tried to explain something of the Berkeley ambience (i.e., a self-sustaining generalized rage) that had infused the press conference, but Godard shrugged it off.

After dinner, we set out for the Berkeley Community Theater, where Godard and Gorin were to speak after *British Sounds* was shown. When we arrived, the film had half an hour to go, and we were standing idly around the theater lobby when we were approached by three angry young men who launched immediately into a bitter tirade.

"Where is that asshole?" one of them demanded. "Godard! Fuck that, man!"

"What's the matter?" asked Tom, as calmly as he could.

"This stinking film is the matter!" said the man. "That prick sure has a lot of guts charging two bucks for this shit!"

"How much of it did you watch?" asked Tom.

"Five minutes was all I could take without getting sick."

"Well, that isn't really giving it a chance. But if you don't want to see the rest, why are you still here? Did you ask for your money back?"

"I don't want my money back," said the man, apparently the spokesman for his group, "I want to tell that dumb cunt what I think of his rotten movie!"

Tom said, "Well, here he is," and indicated Godard. "Go ahead."

The man walked purposefully up to Godard, leading us all in a general movement; there was such a strong feeling of imminent violence that we wanted to be able to step in if it proved necessary.

"This movie stinks!" said the man.

"Why?" asked Godard.

"Because it's just a lot of bullshit," said the man.

"What should it be?" asked Godard.

"Uh, like, people should be free. Some kind of free theatre where they can do their thing."

"But what kind of thing?" persisted Godard.

"Oh, just . . . you'll never understand, man. We've had enough of this bullshit. We were thinking of going in there and breaking it up or something."

"Why don't you do it?" suggested Godard.

"Maybe we will," said the man.

By this time it was apparent that there would be no physical violence, and we left the contenders to battle it out on their own. It was as though Godard was saying, "To be an effective revolutionary you've got to act intelligently," and Berkeley was answering, "No, I'm too pissed off!"

When the film was over, Godard, Gorin and Luddy approached the stage for the question-and-answer period, only to be met with a barrage of tomatoes. The attack came from the group that had been in the lobby, and we realized that they had brought the tomatoes with them before they had even seen the movie—there were no stores in the neighborhood still open.

When they ran out of ammunition they left, and the questions began; they were no more intelligent than the tomatoes. Godard was attacked for being arrogant, for being a male chauvinist (despite that fact that his film included a long statement on the oppression of women), for getting rich by ripping off the Movement—on and on and on. He tried to answer calmly, but nobody in the audience was really listening.

Someone asked him if there was a place in the Revolution for "smoking dope and dancing naked in the streets." Godard replied that while there might be a specific situation in which such action would be a correct tactic, he didn't advocate it as a general movement. He spoke repeatedly about acting from logical analysis rather than from emotional feelings, but this just got people more upset. One young woman began a long, whining statement in which she kept returning to her "feelings," and was just coming around for the third time to, "and I feel," when Godard yelled. "Fuck your feelings!" At the time it seemed like he had just lost his patience, but in retrospect we're not so sure.

Saul Landau and NET-TV were interested in filming a program about Godard, and the Dziga Vertov group agreed to participate in exchange for a share of the profits. Early the next morning (April 24th), two cameramen, two sound men, and a director from NET showed up at the hotel. In Tom Luddy's garden (the same garden where Tom Hayden had spoken in *One A.M.*), a long sequence was shot with Godard and Gorin talking about the Palestine movie.

Then, still accompanied by NET, Jean-Luc and Jean-Pierre paid a visit to Tom Hayden, partly out of friendship and partly to discuss the demise of *One A.M.* Godard seemed ill at ease, and his English got a little confused, as witness the first, long statement below.

NET filmed the discussion for five or ten minutes, until Hayden asked them to stop. At that point we turned off our tape recorder too.

GODARD: We had Cleaver of the Black Panthers, and then we went to some rock and roll, and we thought that putting all

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ONE p.M.

This film is primarily about media, its uses and misuses. Watching it, one becomes aware of a struggle, as Godard's crew resists his direction, and political messages penetrate his manhandling. Throughout the film various fingers point Godard out as a villain, and we see material of him at work which he clearly does not want shown. Pennebaker becomes the auteur of **One P.M.** when he wrests control of the film from Godard and exposes Godard's manipulation.

The form of the film is such that we are able to see what Godard intended to do, and then what was actually happening from Pennebaker's cinéma vérité commentary. In an opening sequence with Rip Torn and a tape recorder, we see an idiot mimicing the speech of a leftist, distorting and ridiculing the message. Later we discover it is Tom Hayden speaking, and later still Godard is giving Torn direction for the scene. Godard is afraid of what Hayden has to say, so he minimizes and twists it for his own uses. This is evidenced when Torn is practising for his scene: in repeating Hayden's words "fighting-force" extremely forcefully, Godard flinches and says "that's enough," plainly showing a moment of fright. At the end of his interview Hayden complains to Godard of the "unnatural degree of motion" Godard creates around the talk, distracting him (and us). He says divisive elements need to come together in alliances for the common good —and again Godard satirizes him through the vehicle of Torn's stupidity.

In the other particularly demeaning sequence, Godard enters a primarily black classroom with crew and Torn dressed as a confederate soldier. This man also plays the fool, mouthing the words of a Wall Street executive to the 9th graders, speaking of developing them, etc. Meant to expose military-industrial jargon, Godard does this at the expense of the children's feelings. When no response comes from the class as expected, he explains the scene to them, in essense forces a response to follow his script. Many people will like this sequence because the beauty of the children comes through, but my feeling was that Godard used them for his own purposes, not to the end of reality. This is the type of exploitation Cleaver refers to when he complains of the endless fucking over of black people by the media. Cleaver says film is ruled by the Establishment, by the "Mafia," and states bluntly that Godard is part of that Mafia. (Here Pennebaker flashes a particularly shady-looking shot of Godard.)

Godard is supposedly attempting to translate reality into theatre in this film, a way of concretizing action, say the liner notes on **One P.M.** Torn does Hayden, the class does Wall St. This is supposed to show what really happens, "with no sentimentality," "stripping it away," "putting it on the line of the Revolution" (in Godard's words). What comes across, however, are the indulgences of an uptight man whose cynicism poisons whatever he touches. As Godard subjectively satirizes the people and ideas he deals with, Pennebaker (in a parallel satire on the "prodigious" director) takes him to task. The film ends with a shot of a sign, "Wrecking Corp. of America"—then a title, "presents"—last shot JLG in a window motioning to the camera to quit, pull down the shade. Throughout the film he fears the probing eye of the dissident cameramen, and after losing control abandoned the film, attempting to suppress it.

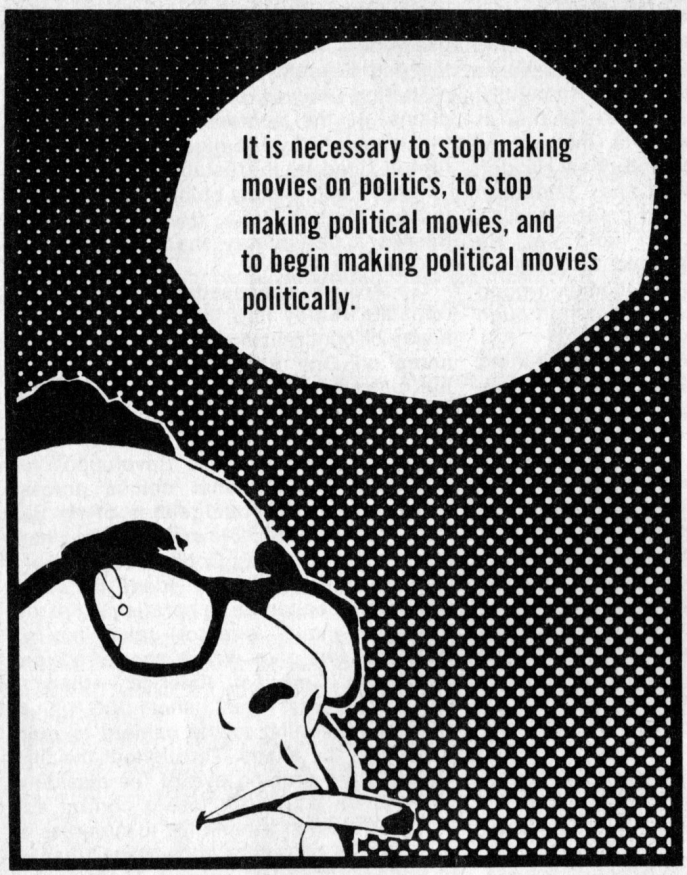
Elements of reality do emerge, thanks to Pennebaker and Leacock. The camerawork in the unplanned scene of Leroi Jones' street theatre is brilliant, and the Jefferson Airplane come through fine and free from the top of a building in N.Y.C. (After the camera shows hundreds of people digging the sounds, the fuzz comes belatedly to make arrests: "Stop the music." "The city can't stand it.") Perhaps most real, though, is the lie **One A.M.** ("One American Movie," title of the film Godard was shooting) would have been. The means dictate the ends, and Godard's disrespect of people on film can in no way further the case of humanity. His wasteful fantasies of creating films which won't be seen are further evidence of a destructive individualism. The media must serve the needs of the People. Plural.

Pennebaker, in superceding Godard and imposing his own order, may appear to merely replace Godard's subjectivity with his own. But what actually occurred was a liberating struggle in which the "lesser lights" rebeled against what they saw as a rip-off. In his mocking distortion of ideas, Godard betrayed his quest for reality as nothing but rhetoric, and robbed the people he filmed of their dignity. When those persons are political leaders like Hayden and Cleaver, their causes suffer as well. "The Revolution will not be televised," but maybe right-on film can help pave its way. Pennebaker and Leacock expose Godard's transgressions in an important commentary on the state of the "real" film.

Ralph Diamant

Godard and Pennebaker

Ralph Diamant is production director for American Documentary Films. He has produced films on Chicago, ecology and the black struggle, all of which (along with many others) are available through ADF (336 West 84th Street, NYC 10024).


It is necessary to stop making movies on politics, to stop making political movies, and to begin making political movies politically.

that together could bring something. But I was really progressing, because I just couldn't go to the end, even by instinct. So we stopped the movie.

So now we've come here for money reasons—to raise money to finish the Palestine movie which we began two months ago—and we decided that maybe this *American Movie*, which you were in, was a corpse. But we thought maybe we should leave a notice on the corpse, explaining in which sense it was a corpse, in which sense it was wrong. But there is not even any point in that.

Now, it's not that we have nothing to do in America, it's that our concrete situation is *not* to come to America to make a movie. However, if we have the opportunity to come to America for another reason, maybe we can discuss things with people—which is why I want to speak to you. And I'm glad to see you, and that's all, and no more.

So I have come to realize more deeply what "concrete situation" means, and that's why I think it was wrong for you to accept the interview one and a half years ago just like that. And it was wrong of me to ask you to do it, because there was nothing political in that. That's all.

GORIN: Cleaver was more correct, asking for money.

GODARD: Cleaver was in a much more correct position, because he needed money. He accepted the interview only because he was going away three or four days later, and he needed money—any kind of money. If it was money from a sympathizer, OK.

HAYDEN: What did the Panthers think of the movie?

GODARD: I don't know. I hope they hated it. But, for the moment, there is no movie, there are only some rushes. Pennebaker has put some of these rushes one after another, and has called it *One P.M.*, which has absolutely no meaning. But I can't prevent him from doing that, because the film stock legally belongs to him. That's all. That's what I wanted to tell you, and that's what we are going to write to Cleaver, so there is no misunderstanding. And that's all. We came not only to apologise for that, but to make a critique today, a political critique of that—not just a personal apology.

So what's going on here?

HAYDEN: Well, politically, I thought the movie *did* have some content. The problem was that it was not very elaborated or put together into anything that could be understood. There was discussion even then, in the movie, of the creation in the near future of a white fighting force. "Fighting force" is stated again and again in the movie, and I think that that anticipated the Weathermen. But it was very muffled, no one in the movie could understand it. Rip Torn couldn't understand it, the participants in the movie could not even grapple with the words. But the words literally... It did not matter if people couldn't understand it, because it *was* being created.

I think the movie suffered from really having no political content, no revolutionary political content. The most glaring example is that you interview Eldridge and the Panthers on the one hand, and then on the other hand you interview LeRoi Jones and *his* people in Newark. And these two are—

GODARD: No, that's not—it was not me! Pennebaker was there when I was just listening to LeRoi Jones, because I didn't want to film anything with him, and now it's with the rushes! This is a result of our mistakes.

HAYDEN: Right. The result is that the two forces in the black community who are arch-enemies are just kind of portrayed as all part of one struggle. Everyone was very confused. I'm sure that the Panthers, and LeRoi Jones' people who saw the film, were confused by that.

The other thing is that I felt there was too much discussion in the movie about the role of the working class, and there was a preoccupation at the time—in the questions that were asked—there was a preoccupation with the working class, and not enough concern about whether or not the Jefferson Airplane and the drop-outs from white society are really the focus of social struggle and class struggle now—not the traditional working class. Again, the possibility of talking about that in the movie was there, but it just never happened.

This showed a 19th Century view of the class struggle, but the fact of the matter, I think, is that the only people who are in motion in the mother country, or the white society, are the people who are going through a rejection of middle-class attitudes. Young people.

This is what prevented us from making a good movie a year and a half ago, and you still haven't changed your preoccupation. But in the last year and a half it's been proven again and again that it's out of *these* circles that the fighting force is coming. There's plenty that's degenerate about the rock culture and groups like the Airplane, but there is no attempt to focus on that in the movie.

The other thing I wanted to say is that I would like very much to know your attitude toward women and the women's liberation movement, because I think it's reflected in the film. The only woman to appear in the film plays a disgusting role in society, and the other women, even the women that you interviewed or taped, are used for their faces or their feet or—

GODARD: Yeah, but it was really unfinished, and on women's liberation, it was on *that* that it collapsed completely. We were not able to shoot it, so we stopped, and now we must make enquiries first, speak to people who know things. And for the moment, since we are French militants working in France, it's impossible to do it.

GORIN: The main thing is that there was not even any attempt to think of the specificity of the situation.

GODARD: Absolutely. It was a completely bourgeois picture.

HAYDEN: Well, but I think that it's reflected in other films. Since the time that we spoke, in 1968, there has been this new development, which I think is now becoming almost violent, between men and women. It's now a situation where I think the women who were in the film would not speak to you, but might physically attack you.

GODARD: You mean *One American Movie?* There were no women in it.

HAYDEN: There's an upsurge in all the organizations in the United States, about women, by women.

GODARD: With this women's liberation thing, we were interested in trying to speak to a woman who was the leader of the take-over of Grove Press, and she said, "Well, for the moment my relationship with men makes it impossible to talk with you." And she was right, because that was a concrete situation, and we had nothing concrete to discuss with her—just general things.

HAYDEN: Could you stop filming now?

arch

JEAN-LUC GODARD
A RECENT FILMOGRAPHY

1.**MADE IN USA** (1966): 85 minutes; Techniscope. Camera: Raoul Coutard. Cast: Anna Karina, Jean-Pierre Léaud, Lazslo Szabo, Marianne Faithfull, Menzer, Yves Afonso, Kyoto Kosaka.

2. **TWO OR THREE THINGS I KNOW ABOUT HER** (1966 —shot concurrently with **Made in USA**): 90 minutes; Techniscope. Camera: Raoul Coutard. Cast: Marina Vlady, Anny Duperey, Roger Montsoret, Raoul Levy.

3. **LA CHINOISE** (1967): 90 minutes. Camera: Raoul Coutard. Cast: Anne Wiazemsky, Jean-Pierre Léaud, Juliette Berto, Michel Semeniako, Lex de Bruyn.

4. **WEEKEND** (1967): 95 minutes. Camera: Raoul Coutard. Cast: Mireille Darc, Jean Yanne, Jean-Pierre Kalfon, Jean-Pierre Léaud, Paul Gegeuff, Virginie Vignon.

5. **LE GAI SAVOIR (THE JOY OF LEARNING)** (1967-68): 91 minutes. Shot (in color) for French television (ORTF), but never shown. Cast: Jean-Pierre Léaud, Juliette Berto.

6. **A FILM LIKE ALL THE OTHERS** (1968): 120 minutes; color. Dziga Vertov Film Group. Deals with the May-June events in France.

7. **ONE PLUS ONE (SYMPATHY FOR THE DEVIL)** (1968): 110 minutes; color. Shot in England, with English dialogue. Camera: Anthony Richard. Cast: The Rolling Stones, Anne Wiazemsky, Iain Quarrier, Frankie Dymon.

8. **BRITISH SOUNDS (SEE YOU AT MAO)** (1968): 52 minutes; color. Dziga Vertov Film Group. Shot for English television (ITV), but never shown. English dialogue.

9. **EAST WIND** (1969): 90 minutes; color. Dziga Vertov Film Group with Danny Cohn-Bendit. Shot in Italy.

10. **STRUGGLE IN ITALY** (1969): 60 minutes; color. Dziga Vertov Film Group. Shot (in Rome and Paris) for Italian television (RAI) but never shown.

11. **PRAVDA** (1969): 60 minutes; color. Dziga Vertov Film Group. Shot in Czechoslovakia.

12. **VLADIMIR AND ROSA** (1970). Just completed.

13. **TIL VICTORY (PALESTINE WILL WIN)**: color. Shot in Jordan. In progress.

Also two unfinished films—**COMMUNICATION** (1968) and **ONE AMERICAN MOVIE** (1969) — and episodes contributed to two features— **LOIN DU VIETNAM (FAR FROM VIETNAM)** and **VANGELO 70**—both in 1967.

JEREMIAH GOODWIN

Tom Hayden, Godard, Gorin

and in the next issue of Take One ...

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A select bibliography of books about Godard, interviews with Godard, and scenarios of his films;

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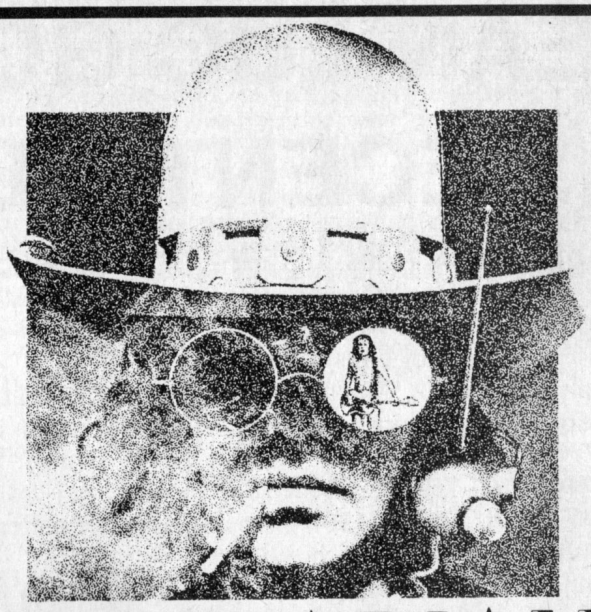

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A History of the blue movie

A Screening Room Production. 1970. Part B&W, part colour. 115 min. Producer and Director: Alex de Renzy. Assistant Director: Paul Gerber. Editor: Jack Kerpan. No cast list available.

Though the credits don't list Sandy Bull's *Blend II* (Vanguard Records, 1965) it is quite unmistakeably used as throbbing, background music in Alex de Renzy's latest foray into hardcore skinflicks. (An earlier effort **Censorship In Denmark: A New Approach** is currently being tried in U.S. courts, having already earned over one million dollars in less than six months.) Borrowing the Sandy Bull composition almost establishes de Renzy as a pornographer with taste, although editor Jack Kerpan fails to match the pace of Bull's multiple chording, and after a while gives up. **A History Of The Blue Movie** offers plenty of blue movie and very little history, but that isn't entirely de Renzy's fault since blue movies deal with a static function. Such "history" as the film offers is largely confined to the transformation from silent to sound and black and white to color. The only discernible change from the first example given, **A Free Ride** dated 1915, to **The Nun's Story** (mid-fifties) is that in the earliest works, there is a structured story, and sexual excitement begins with the observances by males of women urinating. In the latter films all allusions to the excremental functions of the sexual organs has been expunged, and, at least as de Renzy has arranged the films, there is an increasing "romanticism" of the sexual act. In the final example dated 1970, the couple romp in 18th Century clothes, (with Vivaldi on the soundtrack, or if not Vivaldi someone equally in no position to sue) while the camera peers at them through jagged pieces of mirror, and across the tops of candle flames, bodies bathed in the hues of a rosy fingered dawn. After a few minutes of savage pumping, the couple reach their climax and the sun rises above them right on cue. Who knows, if the merest of skin-flicks are depicting sex in this fashion, the windswept love scene in **Ryan's Daughter** may not be far from the mark. Any day now people will be arranging their matings by the weather report, and waiting for the next hurricane in which to get blown.

A History Of The Blue Movie is roughly divisible into three sections. The black-and-white silent films, with subtitles, have an earthy humour and technical professionalism that disappears from the genre as soon as 16mm amateurs take over the field. The midsection of the film deals with penny-arcade strip-tease and nudist films, and though from a purely prurient viewpoint this section is dull, it is instructive that any culture could have endured such coyness about sex. It is here —and not in the stag footage—that one feels in the presence of a deeprooted social illness, and one imagines thousands of men during the 40's and 50's (the era from which these films are culled) absorbing this cheap titillation, week after week, year after year, for with quasi-pornography the exploitation of sex is interminable, because the customer is merely teased and taunted, and sex is never honestly dealt with. The final section of the film deals with current sex-films, but only those of de Renzy's own studios on the west coast and the results (already mentioned, a sort of Elvira Madigan meets Tom Jones) are unintentionally comic, and so cluttered with cinematic "devices" that they suggest a continual embarrassment with their subject matter. Director de Renzy is trying hard to be King Porno, but so far he's only King Leer. Pornography has an undeservedly low reputation among critics, it goads some into joining Moral Re-Armament, the more sophisticated feel compelled to be bored. Yet it deals with a subject no less monotonous than our other two national sports — hockey and football—in which the players endlessly go through the same motions, each segment culminating in a climax (a goal) before starting the whole operation over again. Bad porno should be criticized only because a critic wants good porno to take its place, not because he wants to abolish the sport altogether.

John Hofsess

The Great Chicago Conspiracy Circus

A New Line Cinema (New Cinema of Canada) release of a Monitor Production. 1970. Colour. 92 min. Producer and Director: Kerry Feltham. Script: From the transcript of the Chicago conspiracy trial and Lewis Carroll's "Alice in Wonderland". Camera: Mogens Gander. Henri Fiks. Editor: Italo Costa. Cast: Mel Dixon. Jim Lawrence. Calvin Butler. Neil Walsh.

George Luscombe's Toronto Workshop Production of "Chicago '70" forms the basis for Kerry Feltham's **Conspiracy Circus**, an hour and a half of what happened at the Chicago trial dramatized to reveal the absurdity and injustice of Julius Hoffman's circus court. Much of what is right and wrong about the film can be seen by comparing it to the stage play, not because it is 'better' or 'truer' but because Feltham's approach makes the film a different experience.

Feltham has tightened Luscombe's sprawling production, which should increase the pace of the film. But because of frequent close-ups, which in themselves are dramatically startling, we lose the frantic quality provided by the non-stop action of twelve people in the original. Moreover, anyone unfamiliar with the play will be confused by the way the actors interchange roles. Brechtian distancing was created by doing this in the play, and the interchange permitted the role of Hoffman to be spread and interpreted in varying ways. But the lack of long shots in the film prevents the viewer from getting oriented to the pseudo-courtroom where everything can happen.

The film does provide an intimate portrait of actors coming to understand the complex characters of the cast of the Chicago mêlée. The clash between Allen Ginsberg, Abbie Hoffman, Country Joe MacDonald on the one side and the prosecuting attorneys on the other reveals the naiveté of the defence witnesses and the confused inflexibility of the establishment they are attacking. Luscombe's actors live roles so well that you forget their non-costumes and the character interchanging and simply believe their fine protrayals. Despite uneven lighting and occasionally bumpy camera motion, Feltham has captured the confusion, absurdity, comedy and brutality of the trial against the solid colour circus backgrounds or the cleverly used reflecting backdrop. There are moments when the intensity flags as the camera watches without supporting the action, but three close-ups of Bobby Seal shot from above have an impact which justifies the making of the whole film. Luscombe's show was brilliant and slick guerilla theatre; Feltham has held to its aim and succeeded, although not triumphantly, in stuffing the exuberance of the T.W.P. into the 16mm frame.

Peter Brigg

The Music Lovers

A United Artists release. 1971. Colour. 122 min. Producer and Director: Ken Russell. Screenplay: Melvyn Bragg. based on the book "Beloved Friend" by Catherine D. Bowen and Barbara Van Meck. Photography: Douglas Slocombe. Music conducted by André Previn. Cast: Richard Chamberlain. Glenda Jackson. Max Adrian. Christopher Gable.

The Music Lovers is really a splendid movie that had its patrons tearing one another's eyes out (what was left of them) before they got out the doors of the theatre. In the great tradition of **2001** and **Fellini Satyricon**, Ken Russell's new film is the kind that slices audiences, critics and marriages in two. At least I think it will. I think the preview I attended will prove typical. Stunned gasps mingled with brazen guffaws, reverent silence with not so muffled comments of derision. (One Rule about commenting in movies: if you must say something, it had better be good.) Russell's interpretation of the life of Tchaikovsky is hardly a traditional screen biography. The only movies that come close to it are his own t.v. biographies on Delius, Strauss and Isadora Duncan. Russell's two earlier films—**The Billion**

(cont'd. page 32)

John Hofsess, a *Take One* Contributing Editor, also writes for *Maclean's*, Canada's national monthly magazine.

Peter Brigg, a native Montrealer seven years in exile in Toronto doing a doctorate in Drama at the University of Toronto, is presently teaching modern drama at the University of Guelph.

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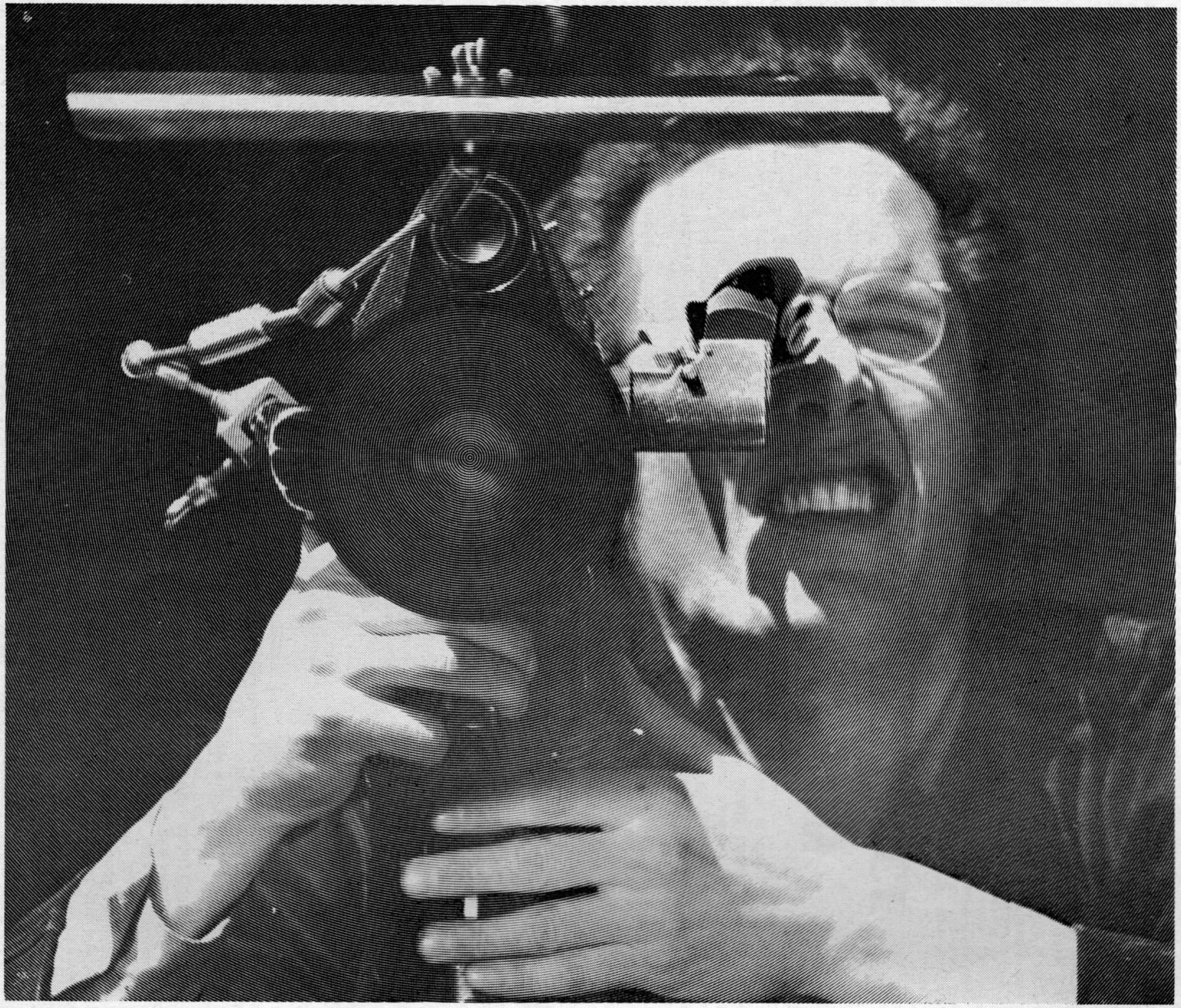

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Dollar Brain (one of a series of Len Deighton's "Harry Palmer" stories) and **Women In Love**—indicated the direction (in both senses of the word) he was to take, and he has reached full form in **The Music Lovers.**

The Billion Dollar Brain puzzled and annoyed practically everyone who saw it. However, many delighted in Russell's elaborate homage/parody of Eisenstein in staging an olympian remake of the ice battle sequence from **Alexander Nevsky** (which interestingly enough is diagnosed shot for shot and musical note for musical note in "The Film Sense"). Russell's knowledge of and affection for previous film genres emerged convincingly in this commercially unsuccessful film; his penchant for matching image to music was more than suggested, and these qualities were developed and intensified in his television documentaries. The one hour show on Isadora Duncan is a masterpiece and was the source that generated the big Karel Reisz/Vanessa Redgrave project that failed so miserably at creating the sensitive spectacle that Russell had captured in his shorter, more modest black and white version.

Russell's next film, **Women In Love**, made clear his talent for composing lush images and romantic conceits, for dramatic overstatement and for choreography. Most of the action and movement in movies today is the result of camera manipulation or editing. Russell returns to positioning his actors, sometimes masses of them, with balletic grace. This careful arrangement of moving bodies is matched with a moving camera and great economy of editing. What dulled **Women In Love** was Russell's fidelity to Lawrence—what was made abundantly clear visually was too often glossed with mannered dialogue. And what made **Women In Love** worth seeing was not distilled Lawrence but undiluted Russell.

The Music Lovers has very little dialogue; it is the sum of all those positive qualities, the marriage of all those stylistic impluses we have seen in earlier films, and the abandonment of those elements that bogged Russell down. I am convinced that what fascinated Russell about the life of Tchaikovsky was the highly romantic nature of his music and the bizarre texture of his life. Russell's method here is to match Tchaikovsky's romantic score —sometimes ironically, sometimes quite seriously, and often with great humor— with his (Russell's) own complex and fanciful vision of programmatic content. And that content is Russell's elaborate post-Freudian orchestration and projection of Tchaikovsky's external experiences and internal states. **The Music Lovers** provides audiences with an opportunity to respond directly to richly sensuous surfaces—a response so seldom generated by current films that one almost feels awkward for it. **The Music Lovers** exhibits another healthy sign— it triggers memories of other great film experiences. I found myself thinking variously of Carne's **Les Enfants du Paradis**, Vigo's **L'Atalante**, Fellini's **8½** and Murnau's **Sunrise**, not so much because this film harkens back to specific scenes in the others I've mentioned, but because Russell exhibits the same magnificent individuated vision, the high ambition and the talent to realize it, the firm control over massive and complex compositions, the stylized approach and brazenness in yoking disparate images together that characterizes great poetry and poetic directors. Russell is much more than a technician; his is a mad poet, a genius. And his range subsumes other art forms— dance, music, painting—that are so often neglected in film. It is odd that most books on film theory and criticism have only two listings under Russell—Jane and Rosalind. That won't be the case for long.

I was asked by United Artists if I wanted to interview Richard Chamberlain, who plays the role of Tchaikovsky, for this publication. I assumed the manner of someone who has done endless interviews with scads of celebrities and agreed to it. I was told to appear at the Hotel Volney (a name that never fails to send me into a fit of uncontrolled giggles for reasons I cannot understand) at 3:30. On the cab ride up, the driver asked me what I did for a living. I hung fire and replied, "I'm a writer." This bit of overweaning pride was amply rewarded in short order. I went home immediately after the interview and pressed the magic buttons on my tape recorder in order to regale myself with the results of our hour and a half session, and this is what I heard.

> SR: I want to test this thing. Let me hear your lovely voice.
>
> RC: Now is the time for all good men to come to the aid of their country.
>
> SR: (With hip elan) Dynamite.

This boffo beginning was followed by thirty minutes of silent whirring tape on Side A. Side B featured about ten minutes of conversation with Chamberlain on the subjects of giving interviews and reincarnation, followed by twenty minutes of my own footsteps, elevator doors clanging, and the street noises of Madison Avenue at rush hour. Imagine, if you will, my surprise. "Is this the way Rex Reed started?", I said to myself. Then I cried for about an hour. My friends tried to be of comfort—they told me to write down as much as I could as quickly as possible. But I have been tyrranized by the Electronic Age. As a steadfast child of McLuhan I couldn't do it. What I felt worst about really was Chamberlain. He had been thoroughly charming. Thoughtful, articulate, unaffected. Instead of asking him about what it was like to go from **Dr. Kildare** to **Hamlet**, I wanted to know what Ken Russell was *really* like, how he worked. Chamberlain answered these questions intelligently and enthusiastically, and never manipulated them as a veil for his own ego.

Here are the parts I remember: Russell found Chamberlain rather than vice versa; he gives actors their heads; he does dozens of takes for each sequence; he is an inspired madman (not really Chamberlain's words but my rendering); he used a choreographer for more than the Odette/Odile sequence in the film; the scene in the railway car was the most difficult and most arduous one to shoot; he shot the silent sequences first (which is a lot of shooting because **The Music Lovers** is the closest thing we've had to a silent film since **The Wind**; I doubt that more than one fourth of the film is actual dialogue); the whole film was shot at a studio in England; the film is based very loosely on the book "Beloved Friend"; Chamberlain had to revive his piano playing (which was never terribly advanced) for the film and that is one of the things he likes about Russell—he doesn't cheat.

There are a couple of exchanges that have somehow been preserved that I think you might find interesting.

> SR: Do you have parents?
>
> RC: In Laguna Beach.
>
> SR: Have they seen the film?
>
> RC: (Laugh) No!
>
> SR: How do you think they're going to react?
>
> RC: I have no idea. But they're not moviegoers. I have an English family that's taken me in and they went to see it. They were deeply shocked. Disturbed because they had no idea of what they were going to see.
>
> SR: Who do you think this film is for?
>
> RC: People who love films mostly. People who are somehow hip to the arts generally and generally bright people. In that order.

The nicest thing about Chamberlain is that he talks about the film as if it were an event that went on around him; that he was part of the process but not the star, in the usual sense. I think he's satisfied with the work he's done in the role, and I think he should be. But he seems to see **The Music Lovers** as Ken Russell's film. . .which is the way it's billed and the way it is.

Susan Rice

NEON palace

A Film Canada release of an Acme Idea and Sale production. 1970. Technicolor. 108 mip. Director and Script: Peter Rowe. Camera: Jim Lewis. Cast: Judy Soroka. Peter Whittal. Steven Sherriff. Jack Wolowich.

Remember the fifties? Remember the sixties? As a child grows up and comes of age, so North America grew through the fifties and came of age in the sixties. These times, as times do, leave images. These images have telescoped those twenty years to a life trip for this generation. What were the fifties? Not much, a tranquil vacuum. Nothing more than a good game of trivia: Baby Ruth, the Big Bopper, Elvis, Edsels, Lucy, McCarthy. Yet it is just such trivia that form the cornerstone of the cultural upheavals of the sixties. Those ten years saw the myths of America re-examined, explored, and deplored. The fifties died in Dallas, in Saigon and in Memphis. These two decades side by side mirror each other with negative polarities. The rites and rituals of the Friday Night Fights became the rites and rituals of national televised mourning; Rocky Jones is now Neil Armstrong.

So what? Well, it somehow seems im-

Susan Rice, a regular contributor to *Take One*, writes and reviews for a number of other publications, in addition to her job at New York's Center for Understanding Media.

A GODARD FESTIVAL!

ALPHAVILLE, 1965, b&w. A chilling protest about a world dehumanized by technology. Trench-coated Lemmy Caution steps right out of the American "B" movie genre of the forties into inter-galactic space. With Eddie Constantine, Anna Karina, Akim Tamiroff. Golden Bear, Berlin Film Festival. Grand Prix, Trieste Festival.

BREATHLESS, 1959, b&w. Godard's first feature film, and a resounding financial and critical success, this film altered our whole concept of cinema. Seen today, it is as exciting and fascinating as we remember it, but it does look different; Godard's technique has become an integral part of contemporary syntax. With: Jean-Paul Belmondo, Jean Seberg, Daniel Boulanger, Jean-Pierre Melville. Best Director, Berlin Film Festival.

MADE IN U.S.A., 1966, colour. Undoubtedly Godard's most complex and difficult film and one whose appeal is for those who see something else in the cinema than illustrated storytelling. The framework is that of an American thriller, with overtones of France's Ben Barka affair and the Kennedy assassination. With: Anna Karina, Laszlo Szabo, Jean-Pierre Léaud. "A remarkable achievement....visually extremely beautiful"—Richard Roud.

PIERROT LE FOU, 1965, color. Vivid emotional images flow one upon the other in this fatalistic modern fable of love and life destroyed — the impossibility of lasting love in a world where the only certainty is death. With: Jean-Paul Belmondo, Anna Karina, Dirk Sanders. Young Critics Prize, Venice Film Festival.

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portant to now take a long look at where we all came from. It is this whole rear view mirror look—a nostalgic journey through the fifties and sixties—that is the topic of a new film by Peter Rowe.

It is called **The Neon Palace** and it is a new breakthrough in film. It is not a documentary, nor a commentary; rather it is a personal vision of the filmmaker's own coming of age. **Neon Palace** is as much a personal autobiography as it is a biography of North America's coming of age. And it is just this constant shifting of levels that makes this film of interest. Spread before us are the two worlds, the two times, intercut and mixed, mirroring all the contradictions we have all experienced (like Nixon hoping that Guy Lombardo will still be around to play at the end of the next war). It is a montage of time, space and objects, a fifties trip, a sixties trip. The film does not preach, it merely presents itself with criticism, but mostly with nostalgia. And so it goes; Monroe, Yankees, saddle shoes, a deke, DiMaggio, Rocket Richard, the prom . . .

The film approaches one's sensibilities on a completely personal level. Rowe managed to touch real things in my life Corners of my mind long closed by present living were opened. Something to reflect on: common levels of experience for a whole generation through the images of an era created by the media. **Neon Palace** is indeed a good place to visit.

Bruce Pittman

Bruce Pittman is a Toronto filmmaker and distribution whiz.

BY: GODARD

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OVER- -looked & UNDER- -RATED

The purpose of this column is to recommend films which are of more interest than their critical reception would indicate. Suggestions from *Take One* contributors and readers are welcomed.

More Dead Than Alive. Dir. Robert Sparr. I usually try to avoid calling Westerns off-beat, but I can't think of any other way to describe this film. Clint Walker is great. (Honest.)

Head. Dir. Bob Rafelson. Now that people are talking about **Five Easy Pieces** maybe they'll take a look at Rafelson's first film, **Head,** a great piece of disposable art co-written by Jack Nicholson (though it's hard to believe that anyone actually wrote it).

Performance. Dir. Nicholas Roeg and Donald Cammell. Mick Jagger, Nick Roeg, Merry Clayton, Ry Cooder, J.L. Borges, James Fox, Robert Johnson and Randy Newman in one movie. What more could you want?

The Ballad of Cable Hogue. Dir. Sam Peckinpah. **The Wild Bunch** (like **Major Dundee**) might be seen as an extension of the violent side of **Ride the High Country**, while **Cable Hogue** is an extension of its nostalgia and gentleness. Unfortunately people seem to prefer violence. Too bad—they're missing a great movie.

Joe Medjuck

LONDON LETTER

HAL AIGNER

London's film world is subdued and secretive. Subdued because American big money has been withdrawn and secretive because those few directors who are still working here have placed a high value on secrecy.

The darkest curtain has been drawn around **2001** mastermind Stanley Kubrick who is filming **The Clockwork Orange,** a science-fiction work based on a novel of the same title by Anthony Burgess. The story is set some 30 years into the future when London has become a concrete jungle in which vital public services have broken down and the streets are ruled by gang terror.

Kubrick has set an unbreakable rule o· no interviews and an absolutely closed set, and a spokesman for Warner Bros.,

which will distribute the film, told me, "We have to play ball with Kubrick. When he lays down the law, we obey."

Much less secretive is Hugh Hefner's Playboy Productions first film, **MacBeth,** being shot here at the Shepperton Studios under the direction of Roman Polanski, who declines to grant any interviews and refuses to reveal how he is handling the drama. The script, which remains true to the Shakespearean dialogue, was co-authored by Polanski and Kenneth Tynan, author of **Oh Calcutta.** Polanski is also co-producing the film along with Andrew Braunsberg, a close associate since 1963.

The title role is played by 28-year-old Jon Finch with Francesca Annis, 25, in the role of Lady MacBeth. Neither has a particularly broad background in films.

Finch's background is in British theater, not so much as an actor but as a stage and company manager and as a director. In 1969, he starred in a BBC television series "Counterstrike." He has only appeared in three films: two Hammer productions, **Vampire Lovers** and **Horror of Frankenstein** and a small part in John Schlesinger's **Bloody Sunday.**

Miss Annis has extensive experience in plays for BBC and ITV, Britain's commercial TV network. In 1969, she toured America portraying Ophelia in Nicol Williamson's **Hamlet.** Her film credits include bit parts in **Cleopatra, The Walking Stick,** and several other minor productions.

Shooting on **MacBeth** began November 2 of last year and is expected to be completed by early March.

After more than 12 years of viewing an average of six feature films a week, John Trevelyan, 68, the Secretary and chief executive officer of the British Board of Film Censors, has decided that his job would be better handled by a younger man and has announced his June retirement. He will be leaving a position of great power and freedom, unrestricted by written rules or guidelines, and his departure will be met with joy in some quarters and dismay in others for he has been acclaimed and attacked for his libertarian practice of allowing ever greater amounts of sex in British cinema.

On a recent London afternoon, with a light snow covering Soho Square opposite his office, Trevelyan poured a couple of scotches, relaxed and shared some of his censor's philosophy.

"I've encouraged a process of sex since I've been here," he began. "As I'm getting older I'm finding sex on the screen less interesting, either from my age or from viewing so much of it. It seems there's an obsession with sex all over the world; healthy, but I'd rather take part in it than watch it.

"There are things that do concern me. I would never use the word 'smut.' The use of the word displays a total lack of understanding of the situation. There are things I would call 'obscene': killing your boys in Vietnam; the glory of war."

From time to time in our conversation, Trevelyan would rise, go to his office window and watch the snow fall, thoughtfully considering his words.

"I think sex can be made obscene, but what I find obscene others may not. It's a terribly individual thing. If my friends want to take whores to bed that's their business, not mine. But I could never be satisfied with it, " he said.

"When you relate sex to violence, you're up against something different. Some of the German filmmakers are doing this and that's too much like Dachau. I don't think we want that kind of world. We have to get rid of the idea that violence is a normal way of life. There has never been a year of my life that someone was not killing somebody on this planet for political, or pseudo-political, reasons. I find that totally unacceptable."

As might be expected from this talk, it has been scenes of violence that Trevelyan has considered unnecessary or excessive that have been the most frequent victim of his censor's power.

And maybe censor is an inadequate word for someone who has been a quidesman for Eros in a world dominated by Thanatos.

A novice to cinema, 31-year-old Horace Ove has recently completed an unusual music festival film titled **Reggae,** after a unique brand of music imported into Britain five years ago from the West Indies which is credited with bringing a truce between two violently hostile groups, the skinheads and black people.

Reggae is a deliberately primitive music featuring strong repetitious rhythms with a heavy emphasis on percussion instruments and bass guitar. Songs, which often have themes of poverty and struggle, generally don't have instrumental melody lines, singers simply build off the beat.

The skinheads are a loose-knit cult of drop-out working class youths who are estranged from established British society. Poorly educated and lacking in the privileges of the affluent, they band together, cut their hair short and wear outfits characterized by suspenders, work clothes and steel-toed boots. In an earlier time, they enjoyed beating up longhairs and black people.

But much to everyone's surprise, the skinheads embraced reggae to the point where they are freely rubbing shoulders with black people and black musicians, in turn, are creating songs like the "Skinhead Moon Stomp."

Ove's previous work with film has been a short documentary on acupuncture, an Oriental healing method of sticking pins in nerve endings; **I'll Paint the White House Black,** featuring comedian Dick Gregory, and **Baldwin's Nigger,** a documentary featuring author-playwright James Baldwin.

He filmed **Reggae** at a music festival held in London last spring. The work contains footage of eight reggae bands, all essentially unknown to established (including pop) music audiences, intercut with interview scenes with various people connected with this new subculture: an editor of a black magazine, disc jockeys, militants. He is planning to distribute the film in Great Britain, the United States and possibly Africa.

Ove gives the music this credit: "The

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whites relate to reggae because they are under the same pressures and understand the same frustrations as the black kid next door. When reggae came about in this country, the white youth was able to identify with it and see what the black youths were saying. This has broken down a certain barrier between these two sorts of oppressed people."

And once again, music doth soothe the savage breast.

Hal Aigner

LETTER FROM N.Y.C.

BOB COWAN

The dream has become a reality. The first film Museum devoted to Underground, Experimental, Personal cinema opened Nov. 30 at the New York City Public Theatre building. Anthology Film Archives, as it was named, is housed in a new cinema theatre unique in the world. To quote;

"The ninety seat cinema of Anthology Film Archives was designed by Peter Kubelka as a *machine for film viewing.* The traditional movie house grew out of the dramatic and vaudeville stage without serious consideration for the aesthetics of film. The construction of Anthology's cinema is premised upon the idea that the cinematic experience should be at once communal and extremely concentrated on the filmic image and sound, without distractions. The viewer should not have any sense of the presence of walls or the size of the auditorium. He should have only the white screen, isolated in darkness as his guide to scale and distance.

"The art of the film depends upon machines. Before the spectator sees a film, it has passed through a camera, a developer, a printer, an editing machine and a projector. The room in which one sees a film is another machine. Everything in Anthology's cinema is designed to concentrate the attention of the viewer on the screen, to make that screen his whole world, by eliminating all aural and visual impressions extraneous to the film.

"All the elements of the cinema are black: the rugs, the seats, the walls, the ceiling. Seat hoods and the elevation of the rows protect one's view of the screen from interception by the heads of viewers in front. Blinders eliminate possibility of distractions from the side. We call it the *Invisible Cinema.*"

For the most part everything stated in the above is true, with the exception of overly bright bulbs in the necessary exit signs which distract, and two unremoveable columns which have not been properly shielded against light reflections from the screen. One does feel however, that the film projected is for you alone; there is little awareness of anyone else around you, the sound circulates in your own seating area and the image is brilliant. The quality of the sound is superb, the projection professional, and before and after the showing of each film the entire screen becomes pure white for a few moments (from a spotlight), the moving shadows of the film image begin and end, the pure white light returns thence to begin the cycle all over again.

The selection committee and the films they have chosen for inclusion leave much to be desired. The committee is made up of a group of friends who think alike and have very similar tastes. In other words the history of "film as Art" is being selected on the basis of this particular clique's limited tastes and prejudices. Hardly a good beginning for a theatre that purports to be a Museum. To allow a small clique to select films for the Archives is artistically irresponsible and lacking in perspective. The members of the committee are self-chosen, their notions of cinema are preconceived and have no place in a true Museum concept which should be as broad-based as possible to be truly representative. It is preposterous that important filmmakers such as Ed Emshwiller, Stan Vanderbeek, Scott Bartlett, Norman McLaren, Will Hindle (I could name many others) are completely absent from the programme. The selection of newer films is neither balanced nor scholarly.

The selection of classic films, on the other hand, even though quite limited, includes many masterworks. The attitude of the committee does not allow any foreign films to be tainted by the intrusion of sub-titles for fear the 'purity' of the original film would be spoiled. The fact that the full meaning of these particular films will only reach those who happen to understand whatever language is being spoken doesn't seem to matter. Evidently the committee thinks themselves and audiences alike incapable of mentally separating the important subtitles from the images behind

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TWO OR THREE THINGS I KNOW ABOUT HER was made in 1966, before LA CHINOISE and WEEKEND, but it has been seen in the US only at festivals and limited theatrical showings. Read what the critics have said:

"... pictures the situation ... of Juliette (Marina Vlady), a thirtyish Parisian housewife who becomes a part-time prostitute to help pay for the telly, the clothes, the car and the apartment. ... Alternating with these scenes are shots of the construction of the 'new' Paris that is arising around Juliette, and all the people like her, to form a concrete and steel environment that effectively makes prostitutes of them all. ...
"It's a lovely film and should be seen. ..."
—Vincent Canby
The New York Times

"... only Godard would risk at the end of the monologue the beautiful acknowledgement of the epiphanic power of listening to the world as if it were a fellow creature. ..."
—Penelope Gilliatt,
The New Yorker

"... ravishingly mysterious. ..."
—Joseph Morgenstern,
Newsweek

"... one of Godard's best ... more interesting than many other Godard films. ...
—Stanley Kauffman,
The New Republic

"... undoubted masterpiece of 'First Period' Godard. ..."
—1970 Spring New York Film Festival Program

"... an ecstatic experience. ..."
The Village Voice

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them. There is no attempt at 'purity' where the silent classics are concerned which is no serious loss. Most silents had some form of an original score or purely improvised music. At Anthology Cinema they are shown silent. . .okay, but let's stop this purity nonsense. The same can be said for the constant silent speed that they are shown at with the accompanying annoying flicker.

In a more positive vein, in spite of its shortcomings, the creation of Anthology Cinema Archives is one of the most important events to happen to Cinema in ages. I hope that all those of you who can avail yourselves of the programmes there will do so.

Readers can write *Take One* for a complete list of all of the films on view.

REFLEC--TIONS ON THE CURRENT SCENE

by HERMAN G. WEINBERG

Its original title (**La Fiancée du Pirate**) derived from Brecht (**Die Seerauberbraut** in **The Three Penny Opera**), and its theme reminiscent of some of the best pre-war French genre films of provincial life (I think of such merciless studies in peasant hypocrisy and greed as Jacques Becker's **Goupi Mains Rouge** and Clouzot's **Le Corbeau**), Nelly Kaplan's **A Very Curious Girl** (Universal's title for what she would have preferred to call in English **Dirty Mary**) is, without any further ado, not only a strong film for a girl to have made but for anyone to have made. Graced with laurels from Picasso (he called it "insolence raised to the status of a fine art" and found in it "the same atmosphere that I found in the best work of Bunuel)", the film marks the feature film debut of not only that *rara avis*, a woman director, but an especially gifted director. An eclectic who draws her inspiration from the best sources (before this she was a protégé of Abel Gance and did documentaries on him and Picasso, the latter film winning her the Golden Lamb for art films at Venice), her film most certainly has the sombre glints of some of her harshest male colleagues, or at least they remind one of them, and it is these aspects that give it its strength.

Its story of a girl-pariah in a French village, made a pariah by the hypocrisy of the village inhabitants, and of how she turns on them and implacably exacts her revenge by using their weaknesses against them and reducing them to moral rubble, is certainly something one might have expected from such misanthropes as Clouzot and Bunuel in their palmiest days when they were excoriating the human race for its nastiness. That the story derives from Miss Kaplan and her producer, Claude Makovski, who also collaborated on the screenplay, is a heartening augury that the flame of that fine tradition that once made the French film great still burns. All it needs is encouragement. It has become a small flame that needs to be fanned before it goes out. (I don't have to remind you what the movies have become.) Miss Kaplan's control over her material, including her players, is sure and her aim is strong and true. And just as her heroine, Marie (Bernadette Lafonte), tantalizes the men of the village who lust for her, pariah or no pariah, the directress plays with the erotic sensibilities of her audiences and she is no less audacious with her audiences than Marie is with her panting swains. In short, she has achieved that rare thing in dramaturgy, the fourth dimension. Every dramatic work has two dimensions which encompass what it's about, to which, when it is present, a third dimension is added when a valid point is made through the proceedings. But when what it's about also involves the audience, whose reactions are part of what it's about, a fourth dimension has been added.

If this *had* been a work of Clouzot or Bunuel it would, no doubt, have been done with more mastery, perhaps, but it would have also lacked that ultimate fillip Nelly Kaplan gives it--her "flippant attitude towards sexual hangups" (as Gene Moskowitz so aptly put it), a very feminine attitude that would never have occurred even to the cleverest male director simply because he was male and wouldn't think that way. That's where Nelly comes in to her own. You'd better see it and have a go at it, as it will have a go at you. There isn't much competition for good new films worth seeing these days.

The original title, **La Fiancée du Pirate,** was better because just as the down-trodden maid, Jenny, in **The Three Penny Opera** details how she will get her revenge on those who have kicked her around, so does Marie take her revenge for the same reason. Universal probably thought the Jenny-Marie idea too esoteric for the jejune American public. Maybe they're right.

BOOKS

Weinberg, Herman G.; **Saint Cinema: Selected writings, 1929-1970**. DBS Publications, 150 West 52nd St., New York, 10019. $8.95 (In Canada, $10.75)

Finally, with the market literally flooded with the collected reviews and musings of every second rate film critic, DBS has had the foresight to honour America's best film writer by issuing this volume. And what a pleasure it is to be led through the temple of "Saint Cinema" by such a guide. Weinberg knows and communicates richly what film is and really should be about. Old acknowledged masterpieces and unjustly forgotten films and

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directors all receive their due at his hands. Happiest of all, we're treated to goodly helpings of his justly famous "Coffee, Brandy and Cigars", a treasure store of little known facts and reflections. Some of it may be a little récherché, but that's your loss, buddy.

Two minor irritations, however, there's no index, and this makes for enormous frustration in tracing some fascinating nugget of information. Also a bit of tighter editing should have removed a few minor repetitions, but I suppose we can forgive that fault, if it is one, when listening to such a master.

"A totally fascinating raconteur", says the blurb, quoting an earlier review from this journal. Repeat that in spades.

Roger Corman: The Millennic Vision, edited by David Will and Paul Willemen (Cinema Magazine, 10 Greek St., London, W. 1, 15 shillings or $2.00) has the honour of being the first book on this most prolific director. I regret that some of my favorite Corman films are not dealt with at all, but then the aim of the work is hardly to be the definitive word on such a complex and diverse body of work. As such, recommended as a valuable introduction. Good, but incomplete filmography.

The Praeger Film Library has now caught up with its British counter-part Studio Vista Movie Paperbacks and I hope we can now rely on simultaneous release of new titles. Certainly it's about time **The Films of Jean-Luc Godard** was generally available here, and better yet in an updated version. It's a splendid collection of international comment.

Much of the same holds true for **The Films of Robert Bresson**, which adds a chapter on **Une femme douce** lacking in the original English edition, and includes Bazin's seminal essay on **Diary of a Country Priest**.

Robin Wood's excellent **Arthur Penn** also benefits with the addition of a section on **Alice's Restaurant**, and in-production material on **Little Big Man**. A short section on the editing problems Penn has encountered on some of his films adds several fascinating points.

The other two titles, **Lindsay Anderson** by Elizabeth Sussex, and **Second Wave; Newer than New Wave Names in World Cinema**, contain material better found in magazine format. True, **Second Wave** has good sections on Oshima, Skolimowski and Makavejev, but several others, including Canadians Groulx and Lefebvre are very inadequately dealt with. ($4.95 and $2.50 except Godard:$5.95 and $2.95; Anderson: $1.95)

Zwemmer/Barnes (In Canada: Smithers Bonellie) have already re-issued three titles in their International Film Guide series in expanded versions. Peter Cowie's **Sweden** devotes its first volume to Swedish cinema, with meticulous cross-indexing and entries on the more noteworthy films. Unique, in English at least. Volume Two updates the author's earlier **Swedish Cinema** and remains important for its coverage of Bergman. Excellent publishing concept, well executed. (18 shillings; $3.50; $4.50)

Roy Armes' two volume survey of major French directors since 1946, **French Cinema**, remains a concise, immensely useful guide in its revised appearance. Exemplary bibliographies.

Both Ivan Butler's **Horror in the Cinema** (revised ed.) and John Baxter's **Science Fiction in the Cinema** offer competent surveys of their specialized fields, though Baxter offers a more imaginative approach. (Above 4 titles: 15 shillings; $2.95; $3.95)

Citadel (McLeod in Canada, $4.50) has issued two of its earlier titles in paper. **The Films of Bette Davis** by Gene Ringgold lacks character identifications in its cast lists, while Clifford McCarty's **Bogey; The Films of Humphrey Bogart** remains the touchstone this series should always attain to.

The Films of Errol Flynn by Tony Thomas, Rudy Behlmer and Clifford McCarty sets a different standard of excellence in the series. Unique biographical material alternates with the coverage of the films, presenting a far more in-depth view of the man and his work. One gathers this approach had to be fought for and that much of the biographical section was severely cut—be thankful for what's there.

Gary Carey's **Lost Films** is a treasure of visual delights—beautifully reproduced stills from thirty lost films of the twenties. A real see'em and weep—considering that some of these titles are famous films by Lubitsch, Von Sternberg and Stiller, presumably lost to us forever. Highly recommended.

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